HOUSE & GARDEN

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MARION WILDMAN POWE

Summer Furnishings Number

May · 1929

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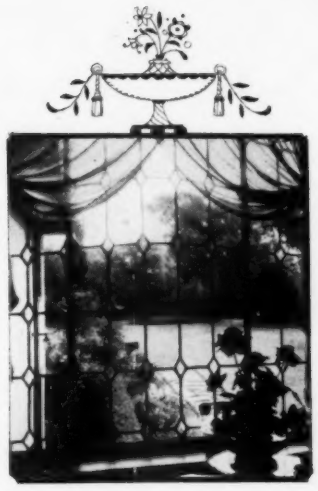

HOUSE & GARDEN

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MAY, 1929

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WHILE in an unfamiliar country district some time ago, there was pointed out to me the summer residence of a man who as head of one of the world's largest corporations had made for himself an enviable name as well as a large fortune. Expecting to find a huge house and a large estate, I was greatly surprised to note that the estate was only a few acres in size and the residence a restored Colonial farmhouse. The most amazing thing, however, was the fact that, assisted by a handy man and his wife (who acted as cook), all the work about the place had been done by the owner, his wife and their two sons. Upon acquiring the house and grounds they had engaged an architect to plan the remodeling of the house and a landscape architect to make a simple planting scheme for the grounds, after which the owner and his two boys had begun the actual work. At the time I saw it, the house had been almost completely finished and the planting of the grounds was well under way.

The contrast of this simple dwelling with the country homes of other men on the same financial plane was so marked that it raised a question. Were these people happier in their extremely rural retreat than if they had built a great summer mansion in which all the luxuries that wealth permits were embodied? Obviously, or they would not have made this choice.

It is one of the penalties of present-day life that even in our pleasures many of us cannot forego the urge to carry things out on a large scale. The little place in the country where we were to lead the simple life, when business cares could be dropped for a short period now and again, more often than not comes to be an estate as large as our means permit, by the time it is realized. Contemplated joys of real dirt gardening easily devolve into the business of dictating to workmen, inspecting work done and checking bills of materials. Satisfaction of actual doing is thus replaced by routine cares of management and the simple life is led for us in proxy.

The pleasures of having a magnificent garden in which, as a result of professional gardeners' skill, grow rare flower and plant specimens from all over the world, cannot even in part make up for the particular satisfaction which comes from knowing that a little plot of ground is blooming solely as a result of one's own toil. Nor can the possession of an elaborate mansion mean the same thing as does a little house in which every room has for us some intimate memory of this thing or that done with one's own hands.

Life in the city is hedged about with various restrictions which we cannot alter. Our city homes are more or less governed by certain observances which we must carry out. Business demands and considerations for entertaining have always to be kept in mind. Time spent in country living, then, during the brief time which we can safely allot to relaxation, should for best results be given over to the pursuit of the simpler things of life.

J. F. H.

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A Loving Thought for Mother

Back of the gift is the giver.

It's the loving thought that mother craves, whether it be expressed in a diamond or a box of chocolates.

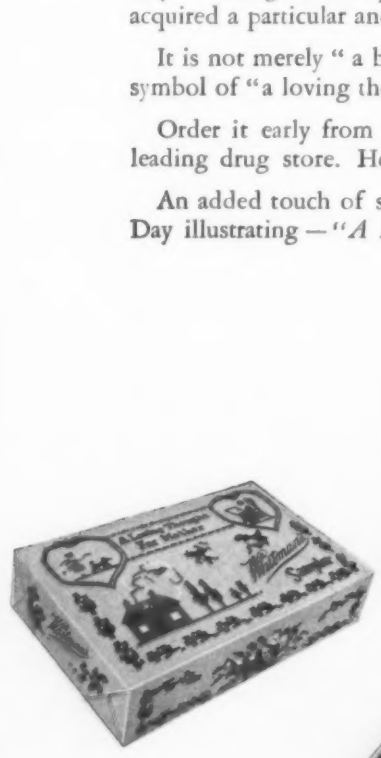
If you choose chocolates, select the same assortment you give the debutante—Whitman's Sampler. Mother will appreciate your thought.

The symbolism of the package expresses the beauty of Mother's Day. Starting with a quaint and quiet sentiment, the Sampler has acquired a particular and special niche in the regard of candy-lovers.

It is not merely "a box of candy," it is a message, a token, a fit symbol of "a loving thought for mother."

Order it early from the Whitman agent near you—usually the leading drug store. He gets his supplies *direct* from Whitman's.

An added touch of sentiment is the special wrap for Mother's Day illustrating—*"A Loving Thought for Mother."*



Mother's Day
May 12, 1929

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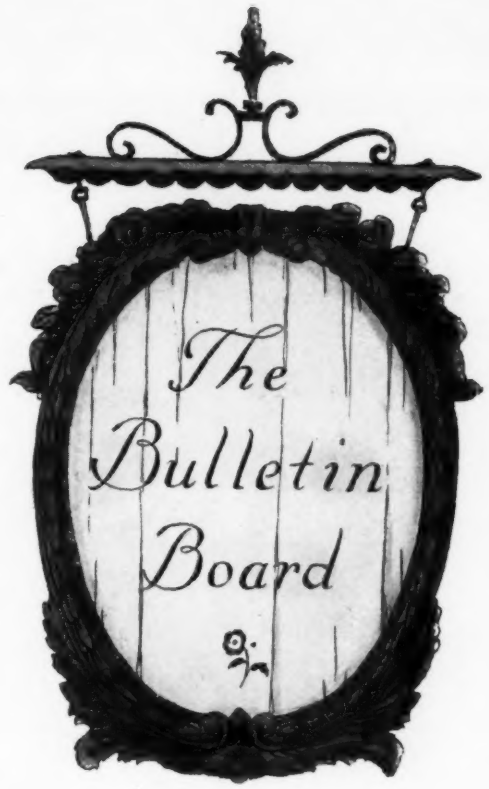


WHEN Birds Come North. May brings to the middle and northern tier of States the height of the spring bird migration, and brings it with remarkable regularity. Practically every migrant species arrives from the South within a few days of the same date year after year. The season may be two weeks behind or ahead of the normal, but not the birds.

This almost slavish adherence to the calendar sometimes leads to fantastic anomalies. The robins and phœbes look strangely out of place in the midst of a driving though belated snowstorm; the flaming red and glistening black of a male scarlet tanager seems utterly miscast among still leafless branches. Not infrequently, too, the less hardy insectivorous species pay with their lives for their faithfulness to one of Nature's greatest mysteries, for they cannot withstand the rigor of a bitter northeast rain. Such a three-day storm drives insects to cover and so numbs the warblers and other wee fellows that they lack the physical strength to seek them out for food—a dangerous combination.

THE Sporting Spirit. Of late we have come to an odd conclusion: dogs have quite as much sporting spirit as mankind can boast. It came about in this fashion:

We chance to be the owner of a pair of Scottish Terriers, brother and sister, endowed with personalities entirely out of proportion to the stature of their sturdy, underslung, grizzled bodies. Also, our Connecticut domain adjoins a really extensive tract of field and woodland wherein two small and eager busybodies can skirmish all day without let, hindrance or peril of speeding motor-car. The combination is fraught with possibilities, to put it mildly.

Now, in that rocky, secluded near-wilderness there are rabbits—thousands of them, the Scotties evidently believe. Healthy, swift, scent-laden, wholly tantalizing rabbits—sportsmanlike rabbits, given to unexpected leaps out of brush piles, to bold dashes along the Oak ridges, to devious dodgings through brier-choked swamps. Not rabbits to be caught, of course, for the speed of long legs is not to be matched by short ones, however frantic; but then, who wants to catch a rabbit? If you did that you couldn't chase him any more, couldn't thrill to the sight of his white cotton tail bobbing away down the ravine, couldn't run yourself breathless while the ledges echoed to your frenzied yapping, couldn't feel your eyes blaze with the glorious excitement of the hunt. For swift-footed game was born to be pursued, not captured. Therein lies the true sport of the thing, as every Scottie knows.

STRAINING at Gnats. Not long ago an ocean liner steamed into New York Harbor, docked and discharged a cargo in which were 4,000 tons of Holland-grown vegetables—Carrots, Onions and Cabbages.

Such an importation is interesting from the standpoint of world food distribution; it also illustrates another quite different situation: the astounding inconsistencies in the provisions and enforcement of the Plant Quarantine Act. For consider:

Here was an enormous quantity of plant material entering the country virtually without official inspection or disinfection. Ten billion bugs and blights could well have ridden in undetected among those innocent looking crates (if we were to believe the doctrines of the Plant Quarantine Board) but no hand was raised against them. Yet if a passenger on that same liner dared to come down the gangplank with a nosegay in his buttonhole or a wee potted plant in his hand, an inspector would have confiscated it on the spot, on the grounds that it might harbor some unspeakable insect plague. And if the passenger should be such a renegade as to carry in his pocket one single flower bulb from that same Holland—well, he would almost as well think of trying to run rifles and ammunition into a revolutionary Latin-American republic!

SAVE The Redwoods. Among the wicked destructions going on today is the gradual cutting down of the Redwood forests of California, one of the finest stands of noble trees in the world. To prevent this, citizens of national standing have leagued together to save such of the forests as can be preserved. Permit us to recommend to your generous support this work of the Save-The-Redwoods League. Information may be obtained from J. D. Grant, University of California, Berkeley, Calif.

RENEWAL

In through my window the wan sunbeams slide:
I had a dream insuperably fair—
It was that Spring would really come again
And sow its quickening in the hearts of men!
There is one small bird on a bough outside
Singing and singing, though the bough is bare,
One small, prophetic bird on a bare bough,—
He waked me with a vision even now!
That branch is richer for its being bare:
Bare?—when within there waits the leaves' vast green?—
Each branch must bud, each tree now black and lean
Must sing in dawn, make whisperings for the moon!
What seems impossible must happen soon:
There works a mighty principle unseen,
And its almightiness is striving there:
The branch must move, the tree dance into leaves,
And the flowers make their marriage with the air
And bring forth colours laughing everywhere;
Illimitable confusion of song and light
Till all must dance as children at the sight!
If music is a thing you've never heard
How can I tell you of it?—prophesy?
And you will strike the truth down for a lie!
Yet you "have seen the Spring before, and know!"
As if what once has been, must come again
From grim earth, grey, unaltering grim sky!—
Suppose it didn't come?—*why should it come?* . . .
I wouldn't blame God if he held it back
A hundred years, just to teach men its lack;
To let them know it's something more than just
Cold measurements of sun and rain and dust!
Wonder must speak and Logic must stand dumb;
Wonder alone, and Miracle behooves
Even this working world, beyond its grooves . . .
From bare bough standing in a barer sky—
Sing, bright bird on bare bough—dare prophesy!

One favour, friend, I ask you: when it comes,
This Wonder leaping from the heart of God,
Waking the pulse like trumpets, flutes and drums;
The granted miracle of the barren rod
Accepting wealthy blossom—I must ask
(While all the living in the day-stream bask)
That you don't mix it with the commonplace
When even blind men feel it with the face,
And Unbelief can touch it with both hands!—

Don't just say "Spring, and nothing more!"—instead,
Stormed by a thing that ought to frighten you
To great triumphant gladness, bow your head
When wonder has burst from the bough that's bare,
When something rich has happened to the air,
When what that little bird sings has come true!

HARRY KEMP

G. W. Harting

FROM HARNESS ROOM TO HOME

This living room corner of a converted barn in southern Connecticut shows steps mounting to what was originally the hay loft. The doorway at the left gives into the tap room which boasts a large stone fireplace almost hidden beneath a glittering array of brass skillets, ladles and warming pans. Chamberlin Dodds, decorator

THE CONVERSION OF AN OLD BARN

Showing How a Decorator Went About Turning a Hayloft Into a Comfortable and Colorful Country House

CHAMBERLIN DODDS

YOU have to get your philosophy straight on this sort of thing before you undertake it. You have to find out why you want a summer home, because the reason why you want it will determine the sort of house you seek or make or build, and you will be completely happy with it only if it satisfies those requirements.

Some people visualize themselves as embryonic gentlemen farmers. That sort of a summer place entails a farmhouse, meadows, cultivated fields, farmhands, barns, chickens, pigs and cows. Others, who have a taste for the sea, aren't happy until they're in a sort of Viking environment —boats and a beach and a big spy glass on the front porch and a lot of nautical gear around, and all that sort of thing. Still others do it for the wife and the kiddies and they're usually satisfied with any old kind of house just so long as it's within easy commuting distance and they can escape the family for six days out of each week.

When this urge to have a country place seized me and when it became so persistent that I couldn't resist it, I began setting down on paper the various things I wanted. The list ran this way:

(1) An old mill
(2) Dense woods
(3) A waterfall under my window, to put me to sleep
(4) A tiny, flower-spattered meadow

The living room in the converted barn shown in this article has white walls with exposed beams, and is furnished with peasant pieces of Spanish, French and English origin

G. W. Harting

The outside of this remodeled barn near New Canaan, Conn., of which Chamberlin Dodds is the owner and decorator, is painted white with a black roof. Window casings are jade with black mullions; tin awnings are yellow and black

The entrance shown at the left once served as a sentry box. Over the door is an old Venetian chandelier of black wrought iron fitted with tall electric candles which give a festive appearance to the front of the house at night

Breakfast balconies overhang a pond bordered on one side by Weeping Willow slips, which are the great-great-grandchildren of the Willows planted by Napoleon at St. Helena

(5) A dark green glen rushing with fresh cool water

(6) A little pond to splash in

That, I soon discovered was a large order; the mill and a pond we found, but no glen. Or a waterfall and woods, but no mill. Sometimes a meadow with no barn or mill in sight. Or vice versa. I didn't want to be a gentleman farmer or a sailor, nor did circumstances make it more pleasant for me to park a family in the country. I wanted these six things and I wanted to tinker with all of them. And having gotten all these I'm beginning to believe that the man who is happiest in his country place is one who first hopes for the unattainable and then goes out and attains it. He may start with a shack, a house, a barn or a corncrib, but the more he plays with it, the more he fusses around here and adds there, the more fun he will have. That is the history of Doddam House, and as the pictures show, it has all of the six circumstances I required.

The woods, the waterfall, the meadow, the glen and the pond were all found tucked away in southern Connecticut not an hour from town. Five out of six essentials. The mill alone was missing.

Luckily an old barn with enormous hand-hewn timbers, wide oak floors and solid rafters was found twenty miles back in the country. With much care the roof was removed in sections, the sides taken off, and the framework unpegged and carted across country to its new locality and "hung" over the little pond in the woods by the waterfall, next the meadow. A modern "L" was then attached for the morning room, guest rooms, service and servants' quarters, with a garage hidden behind all. This completed the house. From the house a series of terraces lead down to the old dam and waterwheel. The pond is surrounded with big trees and bordered on one side by Weeping Willow slips, which are the great-great-grandchildren of the Willows planted by Napoleon at St. Helena. A rare example of a wooden cigar-store Indian stands upon a rock at the end of a small peninsula, while in the pond swim white Pekin ducks and huge black Chinese geese. Here is also moored a miniature Venetian gondola.

Doddam House is painted white with a black roof and the window casings are in jade green with black mullions. Yellow and black tin awnings form the roofs of the front extension "decks" while from every bedroom is a breakfast balcony covered by one of these tin awnings. One color—black, yellow or white Spanish jars are filled with purple Petunias, and in their season a triple row of giant sunflowers bloom across the front of the house and grace the terraces and "decks" that surround. The entrance once served as a sentry box. Over the door is an old Venetian black iron chandelier rearranged with electric candles which give a festive spirit to the front of the house at night. Black tin flowers in green wooden

The dining room has yellow walls, yellow hangings with printed valances and painted furniture. The "spattered" floor is decorated with yellow roses

In one corner of the tap room is the bar, laden with old tankards and wooden cider pitchers from Normandy. The Tavern rules are displayed at the left

urns surmount the posts which are used as supports for the tin awnings.

On the right of the entrance hall is the morning sun room, which also serves for a dining room. Here one is greeted by an inspiring mélange of color: yellow walls and ceiling, with hangings of old satin in yellow hung under valances of a Regency linen, printed in jade greens, Saxe blue, oyster whites and mauve. The valances are hung from old wooden cornices in green and gold and the corner china cupboards are in green and yellow with découpage decorations. An old painted table is surrounded with *Régence* chairs painted green, and two armchairs of the Spanish peasant painted type are also used. The floor is painted and "spattered" in greens, yellows, lavenders, and white dots and lavishly decorated with yellow roses that give a redolent spirit of gaiety to the whole room.

At the extreme left of the entrance is the tap room, tiled in red and furnished with fine old examples of French provincial

Above is a view of the tap room which gives onto a deck overhanging the pond. This has white walls, a red tiled floor and French provincial furniture

The guest room walls are blue with a gold starred ceiling. Bed hangings are cerise organdie, valances of blue muslin banded in cerise and yellow

things. Here were the stalls of the original barn. A large stone fireplace is almost hidden beneath a glittering array of brass warming pans, skillets, ladles, toasting forks, and old lamps. Here swings the iron kettle on its crane. At the right is the bar, laden with old tankards, water jugs, leather wine carriers and wooden cider pitchers from Normandy. The "Rules of the Tavern" are conspicuously displayed at the left of the bar and are copied from the original set still hanging, I'm told, in an old tavern. They run:

Four Pence a Night for Bed
Six Pence—With Supper
No More than five to sleep in one Bed
No Boots to be worn in Bed
Organ Grinders to sleep in the wash house.
No beer allowed in the kitchen
No Razor Grinders or Tinkers taken in

The tap room gives onto the deck over the pond, and also into the big high living

(*Continued on page* 172)

UNIV. OF

GHOSTS AT FLOWER SHOWS

A Possible Explanation of Why It is That the Aisles At Our Flower Exhibitions Are Always So Uncomfortably Crowded

AMONG the encouraging developments in the past decade of American life is the rise to popularity of flower shows. Twenty years ago they were rare and, in the light of our present accomplishments, meagre. The past decade has seen them grow in numbers, in size, in beauty, in appreciation and in distribution. Towns and cities that never dreamed of holding flower shows now account them a desirable and necessary adjunct to community development. Philadelphia, New York and Boston, where the great horticultural societies function, are constantly raising both the standards of display taste and of plant material. Detroit, Chicago, Cleveland, Buffalo, Miami, the cities of the Pacific Coast, the cities of the Southwest and the inland cities all reflect in their exhibitions this rising taste. What cities are doing, innumerable towns and hamlets echo. We American people are becoming flower conscious.

APART from the work of the horticultural societies, the botanic gardens and arboreta in various sections of the country, the credit for this awakening interest goes to two great groups of women gardeners—to the Garden Club of America and to that vast network of societies now being consolidated all over the country under the name of the Federated Garden Clubs. These organizations have done great works—they have set high standards of taste in displays at flower shows, they have set and solved concrete and definite garden problems, they have made a knowledge of flowers and the practice of gardening desirable accomplishments for women, and in so doing they are changing the aspect of towns and cities as no legislation or politicians or commercial interests ever could do.

Before their entrance into the world of flower shows these exhibitions were merely displays of plants; today they are displays of gardens and parts of gardens—definite problems that hundreds may be trying to solve; or they are table and flower arrangements such as people want in their homes. In short, thanks to these intelligent, indefatigable and pleasantly persistent organizations, the American people are learning that horticulture is a necessary part of our everyday life. They are teaching thousands of home owners that it is not enough merely to grow plants well, that it is not enough to be satisfied with a few commonplace kinds of plants such as every corner florist and country nurseryman can furnish. They are teaching home owners that the design of gardens and the selection of plant material to go into them, arrangement of flowers on the table and in windows all have bearing on the sort of life one lives and that life is richer for having them.

FROM those who enjoy seeing flower shows at their leisure there has lately arisen the complaint that the aisles are so crowded and the exhibitions so deeply surrounded by the gaping populace that there is little chance to appreciate the displays. Look down from above on any spring flower show in our larger cities, and this fact is evident. But for the people who are there, pleasantly jostling one another, are scores of others who can never be seen save by those who look for such spectres. Through these flower shows stalk the ghosts of innumerable intrepid men whose labors now bear fruit for us today—plant explorers and plant hybridizers.

Behind those magnificent displays of Roses, stand the ghostly shades of Pernet-Ducher smiling beneath his walrus moustaches, of beneficent Dean Hole with beautiful Roses in his heart, of Fr. Hugo and all that glorious company, whose patient labors and searching have made the Rose, the traditional Queen of Flowers.

BEHIND displays of American wild flowers may well stand Peter Kalm remembered in Kalmia, John Clayton whose name the wee Claytonia bears and David Douglas immortalized in a Spruce. Plant explorers all of these. Behind the Lilies an innumerable company of missionaries and plant stalkers, from the earliest Jesuits who brought home new bulbs from Asia to our own Ernest Wilson, fortunately in the flesh, carrying the limp that was the price he paid for bringing to our gardens the Regal Lily. There were Lemoine, the French Lilac hybridizer and Jan van Tol, who likewise worked with Lilacs, and Père Delavay and F. N. Meyer who discovered new kinds; Dickson and Jackson Dawson and M. L. Walsh, all giant Rosarians; de Vink and the Kosters who did so much for Azaleas and van Houtte whom we remember in the popular Spirea; Joseph Jacobs of Tulip fame and Wilkes of Poppy renown and Peter Barr of Narcissus; Professor Sargent in whose memory any noble tree can stand; W. R. Dykes and Sir Michael Foster who labored long and lovingly among their Irises; Farrer, the novelist and plant-stalker, and Robert Fortune the tea searcher and Dr. George Hall who gave us the Auratum Lily and the Honeysuckle that bears his name. Some lived to ripe old age and passed away in comfort; some perished miserably in the hinterlands and no stone marks their resting place.

These men who made the world richer for their discoveries and plant creations form a mighty host. And it is they, if the truth be told, who crowd the aisles of our flower shows today.

R. W.

Drix Duryea

DOWN FROM THE HILLS

That brook is most alluring whose busy course is through a woodland, for here are intimacy, play of light and shadow, and the phantom voices of falling water. There is such a stream on the estate of Paul D. Cravath, Locust Valley, L. I. Morse & Morse, landscape architects

UNIV OF MICH

Every hostess should occasionally occupy her own guest room to inspect the equipment. No amount of beauty compensates for bureau drawers that always stick at the crucial moment

COLOR AND COMFORT IN GUEST ROOMS

The Thoughtful Hostess Insists on Comfortable Equipment, Then Makes The Guest Chamber as Attractive as Possible

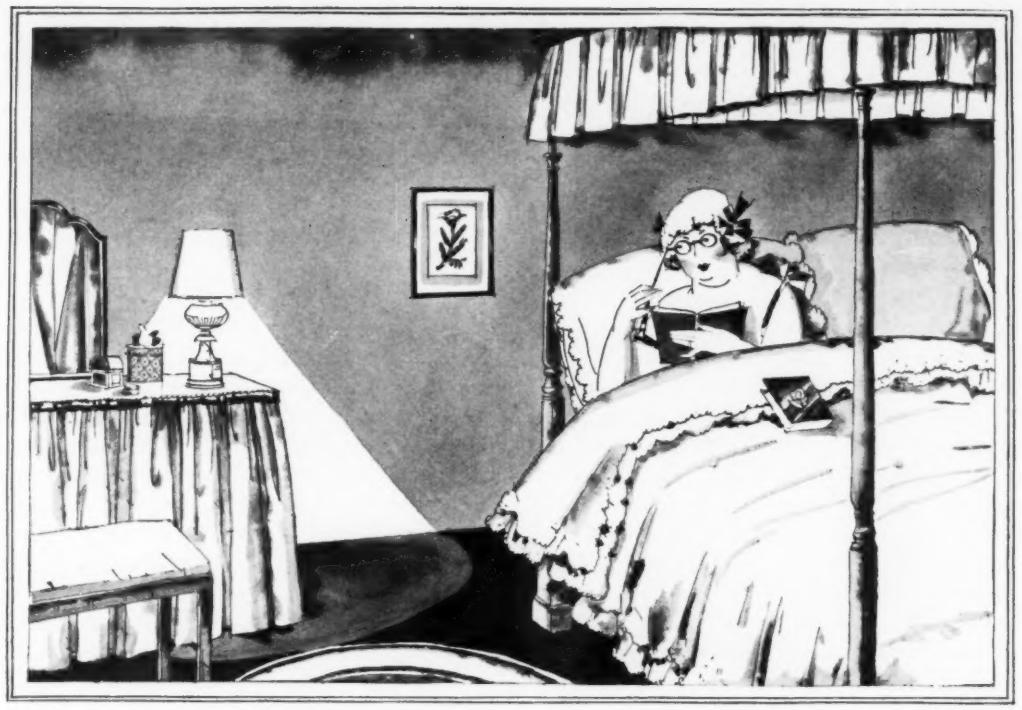
IRENE SIDLEY

I ONCE visited some newlyweds who stored their liquid hospitality in the guest room closet, and between mothproof bags, cedar boxes and an unusually pungent pine pillow I was nearly asphyxiated trying to find a single hook on which to hang my entire equipment. Imagine my dismay on retiring in this same room to find it impossible to open the bureau drawers, while the windows, either from heat or a painter's carelessness, were stuck fast and refused to move an inch.

What then, in capsule form, constitutes the perfect guest room? Surely not the ensemble of beds, chairs and chintzes, although the decorative scheme helps in large measure. But the acid test of an interior of this kind is its thoughtful equipment, and to determine this every housekeeper should occupy her own guest room for a few days, have her breakfast tray sent up, and be, for the time being, the guest of the household. She should ask herself, "Are my beds comfortable, my windows well-shaded, the coffee well-made and served hot on a tray that bears attractive china, spotless linen, good food and the morning paper? Has the desk the fittings necessary for its usefulness and is there a good light to read by near both the bed and the chaise longue? Is the dressing table completely equipped and well lighted? Is there an efficient sewing kit, a variety of pins in the pin cushion and plenty of clothes hangers in the closet? And, finally, is there at least one comfortable chair and footstool in the room, or better still, a chaise longue for the tired guest to rest on in those few precious moments before descending to the dinner table?"

After a strenuous evening this tired guest has reached the moon-flooded window with great difficulty, only to find that it is stuck fast and is without a shade

After attending to the comfort of her guest the thoughtful hostess concentrates on making the room as attractive as possible. Here color plays an important rôle and should be among the first considerations. In one of the most successful guest rooms that I know of, a room that combines every comfort with an effective color scheme, the walls were paneled and painted restful Adam green, with a hand-blocked floral paper in the Chinese taste used to form large panels. The coloring of this was green, arbutus and primrose yellow on an old ivory ground. The carpet was the soft green of the walls and the spreads of green moire on the satinwood beds repeated the fabric and color of the window draperies. These were tied back over glass curtains of yellow taffeta bound with green. The furniture com-



Whether your guest reads romance, garden books or poetry, she will appreciate a reading light near the bed. All sensible people read in bed

prised a satinwood commode with painted decoration, placed under an 18th Century gilt mirror with yellow marbleized columns, a draped taffeta dressing table in yellow, with underskirts of green and arbutus color, two comfortable overstuffed chairs done in arbutus satin and a large wing chair slip-covered in an Adam chintz which repeated the coloring of the wall paper. A chaise longue in the same chintz as the wing chair had many small pillows covered in shades of green, arbutus and yellow. The crystal lamps on the dressing table were fitted with shades of butter colored lace.

In addition to these pieces of furniture there was a secretary painted green and decorated in the Angelica Kauffmann manner. This was filled with all kinds of stationery—telegraph blanks, stamps, pens, time tables and a road map to town. Besides the ordinary ink, fountain-pen ink was provided, and on a small card, tucked in the corner of the desk pad, was engraved the hours for meals and the method of ordering one's breakfast tray. Adjoining this colorful room was a bath with a green tiled floor and a recessed tub. Yellow marbleized paper on the walls accented with a Greek key border in green and yellow was varnished for protection against steam. A green porcelain lavatory, toilet and tub lining repeated the green of the floor. All the linen and rugs were a soft yellow, with window and bath curtains of yellow rubberized taffeta trimmed with bands of green and arbutus color. The cabinet over the bowl had a mirror door with gold drapery etched across the top, and its contents were a joy to a tired traveler. Dusting and face powders, cleansing creams of unquestionable make, tooth paste and brushes in their wax paper cases, hand lotion, aromatic spirits of ammonia, and even aspirin. A small veranda just large enough for two chintz covered chairs and a low table for the breakfast tray in fine weather completed this haven of comfort.

"The east room is yours! Make yourself at home!" called my hostess. My bags had preceded me and I was soon at home, indeed, in a room whose furniture of the Federal era, handed down from generation to generation, spoke of "family" in the best sense of the word. "The bed and chest were my great-grandmother's and the dressing table my grandmother's" proudly explained my hostess. As a background for this fine old mahogany the walls were covered with an English chintz paper and old hooked rugs adorned the floor. The four-poster tester bed, which required a step to reach it, was hung in white dimity, edged with cotton ball fringe, and a hand-crocheted bedspread of intricate design, also an heirloom, covered the top. The curtains were of ruffled dotted Swiss, tied back. The appointments of the dressing table were all old silver—a beautiful pair of Georgian candlesticks were wired for lights, and the easel mirror was old Sheffield. The large bath-dressing room adjoining was all in ivory white with blue sandwich glass accessories. Here white dotted Swiss curtains had valances of flower-sprigged glazed chintz with a bright blue ground. An old hooked rug covered the floor and a painted wall clock of other days, with hanging pendulum, had been placed here so that the steady, persistent recording of the hours should in no way dismay the sleeper.

I have always maintained that guest rooms could and should be brighter and gayer than other rooms, as they are intended for fleeting friends and are not lived in for any length of time. The wise decorator often uses notes of startling color in a room of this kind as first impressions are apt to be lasting. For this reason I decided on a scheme of flame, blue, brown and yellow for a guest room and bath in a country house. Here the walls were papered

(*Continued on page* 164)

Don't fill the guest room closet with your husband's golf clubs, liquid refreshments and odds and ends. This harassed lady is hunting vainly for space in which to hang her week-end wardrobe

USING WHITE IN DECORATION

A Color Outline for Four 19th Century Rooms in Which White is the Outstanding Note

H. G. ERWIN

FORMERLY the harassed householder, when planning to redecorate, turned to neutral wall tints, feeling that brilliant materials would appear at their best against them. Then came the era of tinted backgrounds, and we welcomed the advent of such refreshing tones as Adam green, robin's egg blue, yellow and peach. The cycle of decoration now brings white to the fore again and this color, once almost universally used, returns to favor for modern rooms as well as for period styles.

Following is a color outline for four rooms in which white is the main theme.

LIVING ROOM

Walls: Lacquered white.

Ceiling: Flat white calcimine with cornice molding in gold leaf.

Floor: Carpeted in 19th Century rug of the much beflowered type in bright colors.

Door and Window Trim: Painted white. The baseboard is white with the bottom member painted the darkest color of the rug so as not to show cleaning marks.

Mantelpiece: Cream white marble with pair of figures in full relief of a romantic shepherd and shepherdess flanking a round top opening with brass trim.

Curtains: Red satin, damask or brocade hanging from carved wooden valance boards in the shape of a conventionalized archer's bow, the central carved motif symbolizing various country activities, such as agriculture, hunting, etc. Glass curtains white mull, fringed with silk covered wooden tassels in red and yellow.

Furniture: On one side of fireplace a 19th Century sofa with carved, curving frame upholstered in blue corduroy, horsehair or moire and tufted. Opposite are two arm chairs of corresponding type, covered to match the sofa flanking an English Regency mahogany table holding a ruby glass lamp with ruby tinsel paper shade.

In one corner a low, upholstered chair beside a slim étagère about 18 inches square, holding a white alabaster urn lamp with white paper shade hung with swags and tassels of crystal beads. In the other corner a 19th Century card table with green baize top and the mate to the étagère.

Between the windows at ends of room are long mirrors in carved gilded frames. In front of one is a marble top rosewood commode holding a bell glass protecting a basket of flowers made of shells. In front of the other is a drum table, which will also serve as a desk, holding a blue glass lamp with blue paper shade edged in gold embossed paper. In each window is an overstuffed chair which is covered in millefleur glazed chintz.

Opposite the fireplace is a rosewood bookcase with glass doors in upper part and solid wood panels below.

Accessories: Oval mirror overmantel in gilded frame flanked by half round rosewood brackets in design of carved grapes holding Parian marble busts.

On the mantel is an alabaster and ormolu lyre clock, Bohemian ruby glass vases with cast brass filigree bases in the form of grape leaves and three-branch candlesticks in cast brass with central shaft of white glass and crystal pendants.

DINING ROOM

Walls: Paneled with simple moldings and dado rail. At the corners of the panels the molding is cut out to receive a motif of a shell and scroll. Painted light lemon yellow, with moldings and rail white.

Ceiling: White.

Floor: Painted brown or brown linoleum, or carpeted in a brown and honey colored pattern of leaves.

Door and Window Trim: White, baseboard marbleized in brown, pink and yellow on white ground.

Windows: No draperies but white Venetian blinds surrounded by shaped palmettes.

Furniture: Two corner cupboards, a buffet, dining table and chairs of amber colored maple, with columns and decoration of ebony in the simplest Biedermeier manner. The chairs are upholstered in white horsehair. The table service consists of candlesticks and epergne of etched glass with crystal pendants, smaller candlesticks, and small dishes of old tinsel glass, pink and white china and a luncheon set of early American white milk glass.

Lighting Fixtures: Brackets supported by masks in the Egyptian Empire manner, painted black and white, holding tinsel candlesticks enclosed in hurricane globes.

BED ROOM

Walls: Papered in white embossed moire, printed tempera moire, or flat and glossy moire stripes.

Ceiling: Calcimined pale pink.

Floor: White linoleum or painted white, with rugs of white bearskin, white angora goat, or white cotton chenille.

Trim: White enamel.

Draperies: White linen with a double fringe 2½ inches wide. Glass curtains of white cross-barred Chinese gauze hung under white Venetian blinds.

Furniture: The bed, chiffonier, wardrobes and bureaus are Victorian maple furniture designed in the 1860 concept of Chinese Chippendale bamboo, painted white, with the interstices relieved in gold.

Slipper chair, rocker and two side chairs with seat cushions of white cotton quilting.

Upholstered chair in white corduroy, with a slip cover of white satine.

Upholstered chaise-longue in white moire.

Bedspread is an old white candlewick.

Mantelpiece is white marble over which is a mirror framed in porcelain flowers.

On the mantel shelf are two pairs of white china candlesticks and a garniture in white marble depicting the seasons.

Lights: The bedside lamps are white marble columns with shades of white pleated bookcloth. Fire-lamps are white tôle, with gold and black Chinese décor, with shades of white celluloid.

ENTRANCE HALL

Walls: Papered in two or three-inch blue and white stripes to dado, which is white enamel. Baseboard marbleized in black, blue and green veins on white.

Ceiling: Calcimined flat white.

Floor: Hardwood stained and waxed to dark oak color and covered with a turkey red runner and red carpet on the stairs.

Door and Trim: White enamel.

Curtains: No windows. Fan lights over the door have curtains of white net.

Furniture: A pair of 19th Century pedestal tables in curly maple, over which hang pictures in wool work in maple frames. On these tables are cast iron mirrors, familiarly known as "Jenny Lind", but which really commemorate the Civil War and show the women of the North and South at either side of the frame.

A pair of cast iron hat racks painted in naturalistic colors and representing crossed guns and the paraphernalia of Civil War soldiers. Cast iron umbrella stand depicting an early 19th Century English sailor.

A maple bench, upholstered in red and blue stripes over which hangs a gilt mirror.

Lighting Fixtures: A chandelier of clear and frosted glass with white paper shades edged in gold embossed paper.

On the table are white glass lamps with white paper shades.

Above is a striking treatment for a summer window in a room that combines modern furniture with old Chinese pieces. White Venetian blinds have a valance board of ebonized wood designed in the Chinese taste. In the New York apartment of Mrs. Jay Gould. Jones & Erwin, decorators

G. W. Harting

These bouffant curtains are white glazed tarletan bound in dark blue braid. This material, usually used for dress bags, offers a new medium for summer curtains. It comes in interesting colors, is inexpensive and delightfully cool-looking, its glistening surface suggesting ice. Blossom Trimming Co.

SUMMER

WINDOWS IN TOWN

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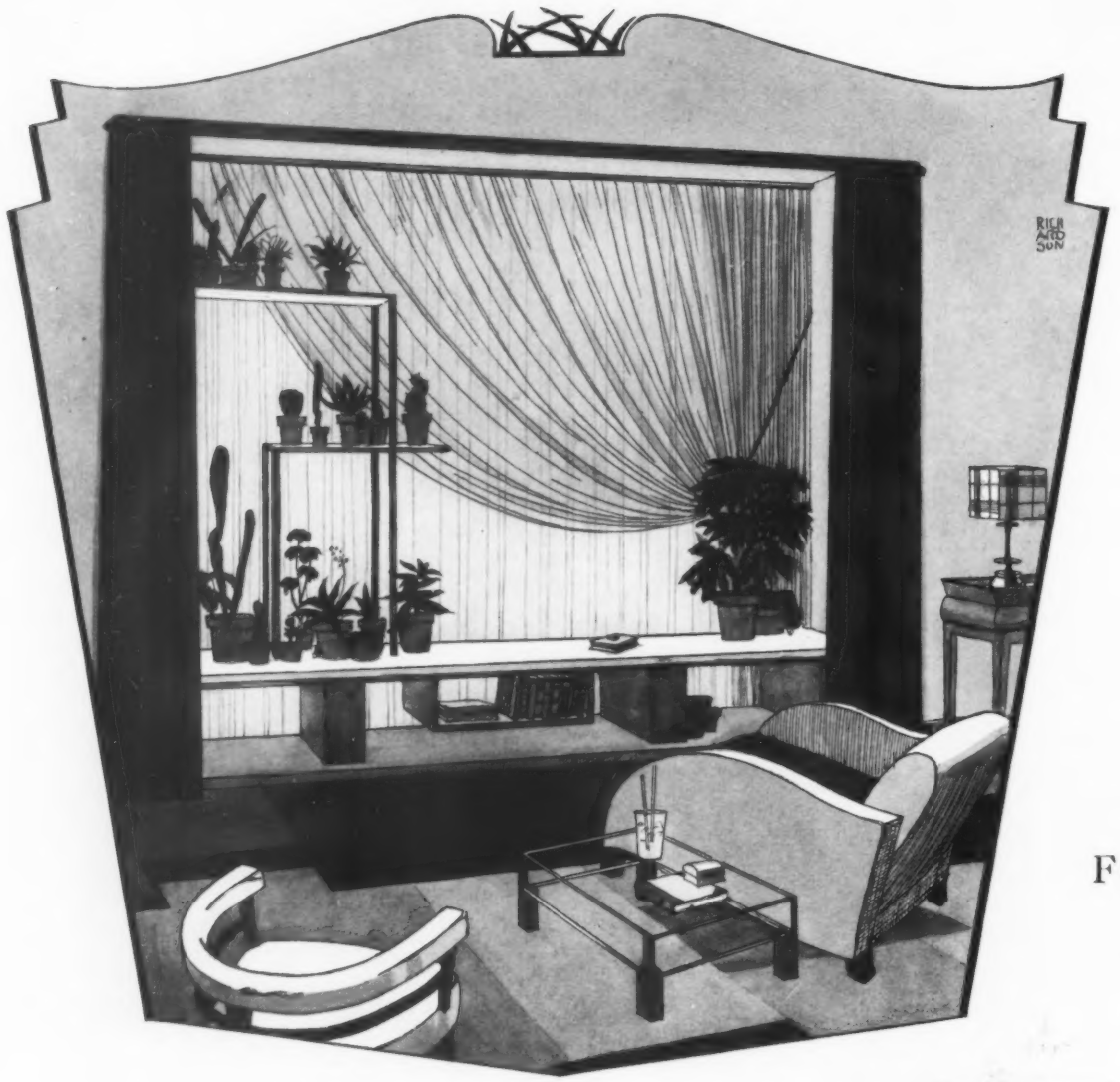
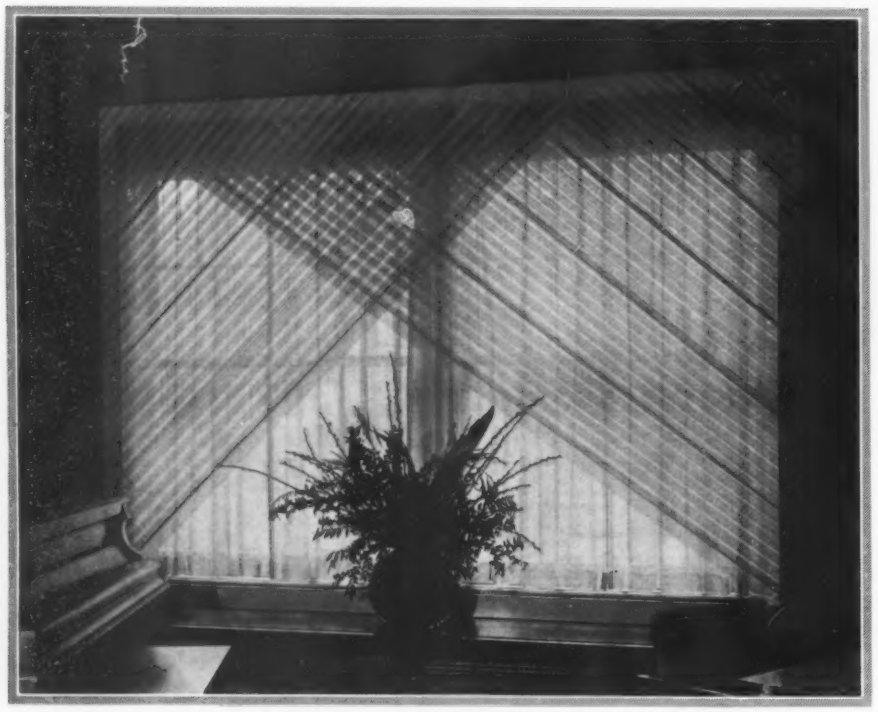


DESIGNS FOR COUNTRY CURTAINS

The illustrations on this page show modern curtain treatments. Above is an interesting window hung in sheer materials—chiffon or one of the rayon voiles in three shades of chartreuse, the palest tone being next the glass. In the recessed portion is a built-in shelf supporting a plant stand



This French door in a modernist room is simply curtained with voile or chiffon, pleated and stretched onto a wooden frame which is hinged at one side. Uncovered spaces between draped sections permit a view of the garden

Yellow chiffon curtains the double window shown at the left. Next the glass is one layer, slightly full. Over this are pleated sections attached to a narrow wooden frame fastened to the trim. The Park Avenue Galleries

A linen which was specially designed for Colonel Rogers strikes a gay note in this room located under the eaves. The shaped curtains hang flat over mull glass curtains edged with fringe. McMillen, decorators

The rooms illustrated on this page, with their graceful curtain treatments, are in the Long Island hunting lodge of Colonel H. H. Rogers. (Above) Scenic paper, curtains of white mull

(Right) Double curtains, one side of old chintz, the other of white mull, make interesting window treatments in a room with green walls and Early American furniture. McMillen, decorators

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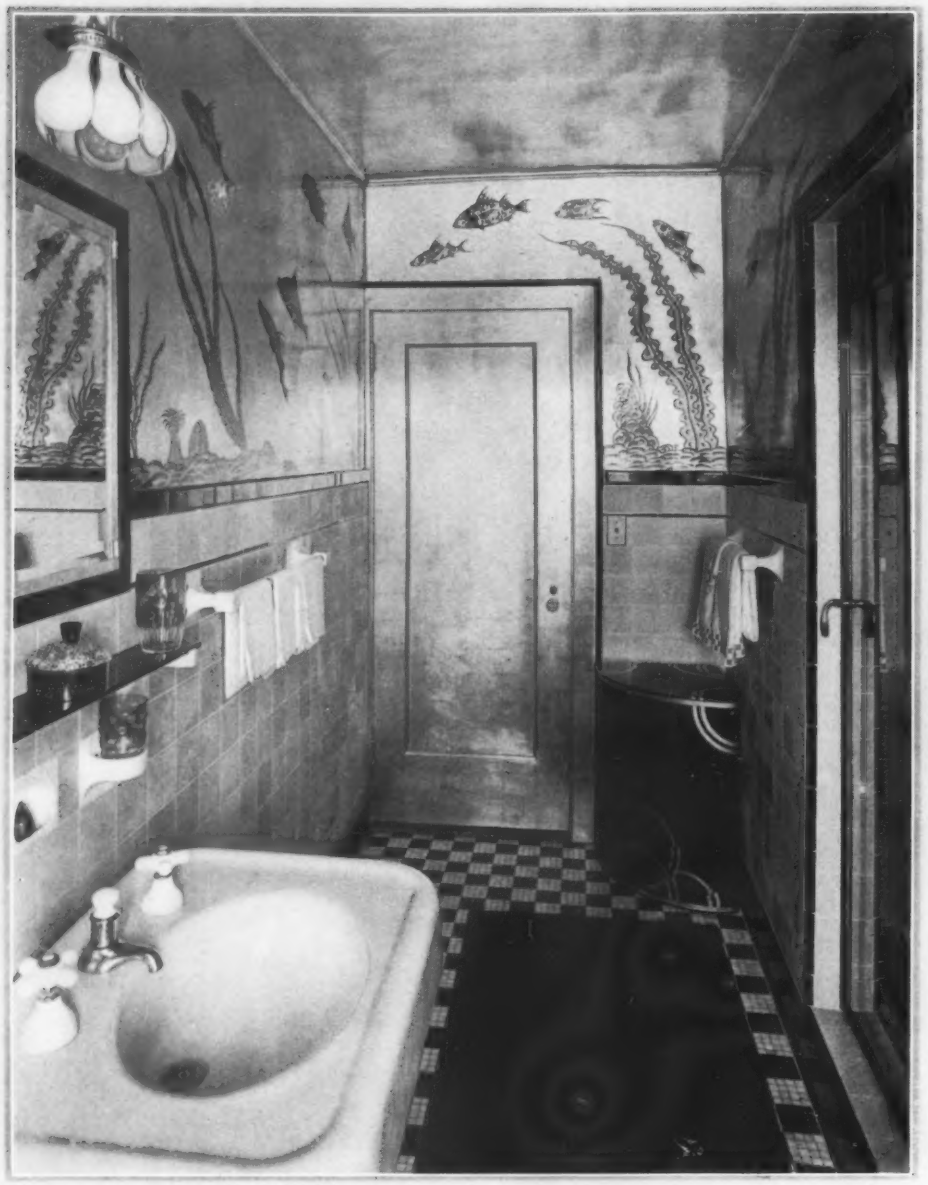

A black and white scheme offers a pleasing change from color. (Above) White walls with stencilled design of black fish. Black and white fixtures, black linoleum and modern hangings in black and silver. Park Avenue Galleries

(Above) Silver walls and ceiling with undersea motifs in black. The tiled dado is in ochre surmounted by black trim. Black and white tiled floor; modern accessories. Painted by Louis Bouché

In the attractive bathroom at the right the walls are painted in pale pink and decorated with 18th Century scenes painted in umber grisaille. The dado is silver. Louis Bouché was the artist

FOR THE SUMMER BATH

Drix Duryea

Modern wall paper brings color and gaiety to bathrooms. The paper above has flowers in pastel shades on a cream ground. The tiles are green and the rubberized flooring is blue and green. Courtesy of Frances T. Miller

Minga Duryea Patchin painted the pale green walls of a country house bathroom in a design of gold and white urns containing ivy which trails over flower prints framed in green

Another bathroom in a country house has a dado of green marbleized paper. Painted pots of spring flowers decorate the cream colored wall above. It was painted by Minga Duryea Patchin

WALLS IN COOL COLORS

IMPORTANT FACTORS IN HOUSE HEATING

Data for the Home Builder on Creating and Maintaining

A Satisfactory Indoor Temperature

ELIZABETH HALLAM BOHN

IN one of the recent issues of House & Garden, Richard Le Gallienne remarked that when an American cannot live in an old Colonial house, he builds a new house as much like one as possible and then spends no end of money in the collecting of old Colonial furnishings, so that if he may not live in the house of his ancestors, he may at least be surrounded by his ancestral atmosphere.

But the modern home builder's ideas of atmosphere, taken literally, are highly developed over those of the sturdy pioneers whose architecture he is proud to copy. Today the broad hearthstone, with its roaring fire, is of purely esthetic significance. No longer does it stand for life itself. For whether the new home be in the style of Colonial America, of mellow English inspiration or reflecting the charm of Italy or Spain, there is a central heating system designed to heat it adequately. The great developments in this field of engineering and the scientific study given to the relation between human efficiency and temperature and quality of air have focused on this largest single item in home building a far greater ratio of interest than the nine and a half percent apportioned from the building budget to the first cost of installing steam, hot water or warm air.

FOR EFFICIENT HEATING

Several factors will influence the efficiency of any heater, even before it is installed. The chimney which runs through the middle of the house will, as a rule, draw better than if designed to run along an outside wall. And the boiler or furnace should be allotted a flue all its own. The heater itself can only generate and distribute heat in a steady flow. The walls and roof of the new home must be so constructed that precious warmth will not leak out. Thick walls and sturdy construction alone will not keep the heat within the house in winter and successfully repel the summer sun. It is the non-conducting quality of the many excellent insulating materials on the market which cuts fuel bills and makes for an equable temperature in any weather.

Insulation is not one of the extras which can be "added later". It should go right into the first construction of the house—in the form of flexible quilting under shingles or clapboards, or in large sheets of non-conducting fiber or cork. In some cases these sheets can take the place of wood sheathing, building paper, wall boards and laths, adding weather protection at little extra cost and in addition absorbing the sound vibrations of hard, paved streets.

One ingenious method of construction uses the insulating material in the form of permanent molds for a poured concrete wall. Inside and outside treatments are then applied direct, giving a high type of construction at a reasonable cost.

Other forms of heat conservation may be suggested by the architect who builds for the future. Steel window casements, as an example, defy the worst of weather, refusing to warp, swell or shrink. Or weather-stripping may be used to prevent unwanted drafts from creeping into homes situated on windy hilltops.

PROPER TEMPERATURE

Sixty-eight degrees of moistened heat has been discovered by scientists to be most conducive to efficiency in normal persons. Yet every home builder must adapt this arbitrary degree to his own individual needs, as well as considering the type of house to be heated and the first cost of installation. Some older people need the home warmer for comfort. For them one of the colorful "portable furnaces", which plug in at an electric outlet, will give three stages of supplementary heat, within a limited radius of 660 or 1000 watts of current. Or where, on account of very young children, the home must be warm and cozy at night, the more lasting heat of a hot water system may be preferable to steam or warm air.

Individual needs should be discussed with a heating engineer who can then advise what system and size of equipment will best fit into the human, technical and financial situation. He will recommend that whatever form of heater is used, it should be of sufficient capacity so that expensive "forcing" will not be necessary and that all the heat will be utilized through enough fire surface to absorb the heat generated. If radiators are to be installed, he will conjure up from the cubic feet of air in the room, the window area, size of exposed wall surface and the various relations of these figures to each other, the formula which will finally express itself in just the right size of radiator for that particular room. If the radiators are to be camouflaged by decorative covers or set within the walls this will bring in a new problem through the possible change in air circulation. Heat from the up-to-date steam radiator is regulated at the touch of a finger, for control valves make it possible to adjust it to full heat, three-quarters, half, or none as desired.

Steam heat is a quick heat, easily controlled but cooling down rapidly when the fire is banked. Hot water heat, which carries water instead of steam, through larger radiators, is more even and less flexible. Once the water in the pipes is hot, it keeps on circulating through the system as long as the temperature of the boiler is greater than that of the house. At night the home remains warm, even though the fire is banked, for water cools slowly. An added refinement is the automatic circulator which reduces the operating cost by increasing the circulation, by pressure, at least five times. Steam and hot water systems cost about the same in upkeep though the installation of hot water is higher because two sets of pipes are needed.

The latest development in efficient home heating is a system whereby a vacuum is maintained in the pipes. Where first cost is of lesser importance than final performance, this slightly more complicated principle has completely justified itself by the most satisfactory results.

THE WARM AIR SYSTEM

If warm air is to be installed, the prevailing winds will determine the location of the furnace in the cellar. Fresh air is brought in from outside, moistened by a water pan located in the furnace itself and sent in a continuous flow through large insulated pipes to registers inconspicuously placed in walls, or floors. Lowest in initial cost, this flexible heat producer quickly responds to a hurry call and gives satisfactory results in compact homes of moderate size. The "one pipe" furnace takes advantage of the laws of gravity, gathering the cooled air from the house itself and returning it, warm and sterilized by its passage over the heated castings of the furnace, into the room where the single register is located. Thence it circulates through the house. A warm air central heater does more than just warm the air. It keeps it in circulation. Recently one manufacturer introduced for this type of heating equipment, a "super-circulator" in which a fan unit combined with the heating plant to increase the turnover of air from four to six times an hour.

Today the householder has a choice of

(*Continued on page* 170)

A LITTLE PORTFOLIO *of* GOOD INTERIORS

Drix Duryea

Fine old American furniture in maple, a background that brings the interest of both color and design, and the sharp accents of hooked rugs are reasons for the engaging effect of this hallway in a country house on Long Island. The wall paper is green on gray, the woodwork green. Diane Tate & Marian Hall, decorators

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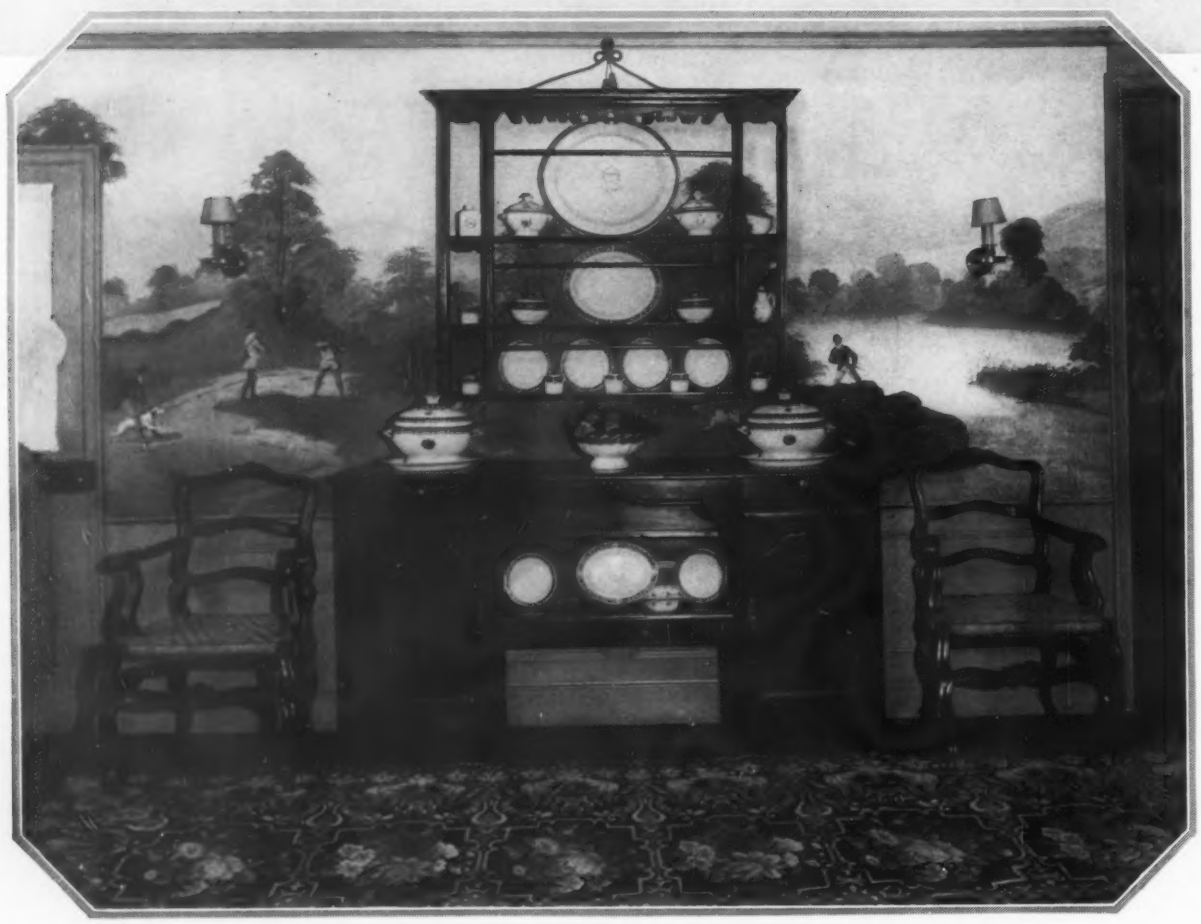

The country house in the Portfolio this issue is furnished mainly with French provincial pieces. The dining room has a colorful old wall paper in 18th Century hunting scenes, green woodwork and walnut furniture

On one side wall is a provincial sideboard and hanging shelves holding a collection of old blue and white Lowestoft china. The rug has a black background with a formal pattern of gaily colored flowers

Drix Duryea

A small morning room has wall paper in gray and soft pink, gray glazed chintz curtains with pink and gray fringe and French furniture in fruit wood. The sofa and Aubusson rug are in mulberry

The walls are white in the breakfast room, with white curtains under painted canvas valances. The furniture combines early American and French provincial styles. Diane Tate & Marian Hall were the decorators

PRODUCE YOUR OWN ROSES

Hybridizing Is an Absorbing Experiment Which Is Easily Made And Yields Interesting Results

J. H. NICOLAS

IT is not generally known that many of our best Roses have been produced by amateurs. Many a professional hybridizer has built his reputation on amateurs' productions which he has bought. It is a common practice abroad and is gaining ground in the United States, although here credit is generally given to the original raiser.

As a pastime for the amateur, hybridization is a natural sequel of the successful culture of Roses. The process is very simple, the thrills are many, the results at least interesting, the financial recompense variable. While Rose culture has limitations imposed by seasons, hybridization and its attendant operations sustain a constant interest that knows neither time-clock nor season.

Words fail me to picture the dreams of hope, expectations, surprises—yes, disappointment, sometimes despair—that are the lot of the hybridizer; and there is also an undiluted joy of living and desire to improve one's "game" in producing one's own novelties, with the possibility of erecting for oneself a lasting memorial. Who would know General Jacqueminot, Maréchal Niel, Mme. Caroline Testout, Frau Karl Druschki, but for the Roses of these names?

Hybridization is not a science within reach of the elected few only; it is an art that needs not be innate but can easily be mastered by any one possessed of imagination, the gift of observation and unlimited patience. Any one really and honestly loving Roses will easily acquire these faculties.

Hybridization, meaning artificial or hand pollination, has long been known but was regarded as an occult science. Its general application to the production of new Roses is comparatively recent, having been given its momentum in the early 19th Century when Empress Josephine built her roseraie of Malmaison and surrounded herself with the elite of horticulturists of the day, urging them to take up Rose hybridization. Up to that time, novelties, few and far between, were obtained by planting a large amount of natural seeds of existing varieties and watching for possible variations due to accidental admixture of foreign pollen. Josephine's superintendent, André Dupont, is looked upon as the premier rosarian since he is reported as having been the first to have practiced hand pollination. It was said of him in a contemporary publication, "He is an enchanter who submits the Rose to his magic wand and forces it to undergo the most surprising and agreeable transformations." There were also Descemet, Vilmorin, Noisette, Cochet, Vibert, Prevost and others, some of whom carried on their work with financial help from Josephine's private purse, the forerunners of the great hybridists of our time. We may understand the progress accomplished through hybridization when we know that Josephine's collection comprised 250 varieties while today the total nomenclature of the Rose reaches about 18,000 names, in which there are, of course, to be found many duplications.

Properly speaking, hybridization is the mating or crossing of two varieties through artificial means, generally by hand, in order to obtain seeds that will grow plants with mixed characters, or hybrids. Nature has but one law governing the reproduction of the species, be they animal or vegetal: the union of two life cells of opposite sexes. In the vegetal kingdom, some species have plants entirely either male (staminate) or female (pistillate); others have both male blooms and female blooms, and still others have both sexes in the same bloom. This last class is called hermaphrodite and to it belongs the Rose.

The male organs of the

(*Continued on page* 210)

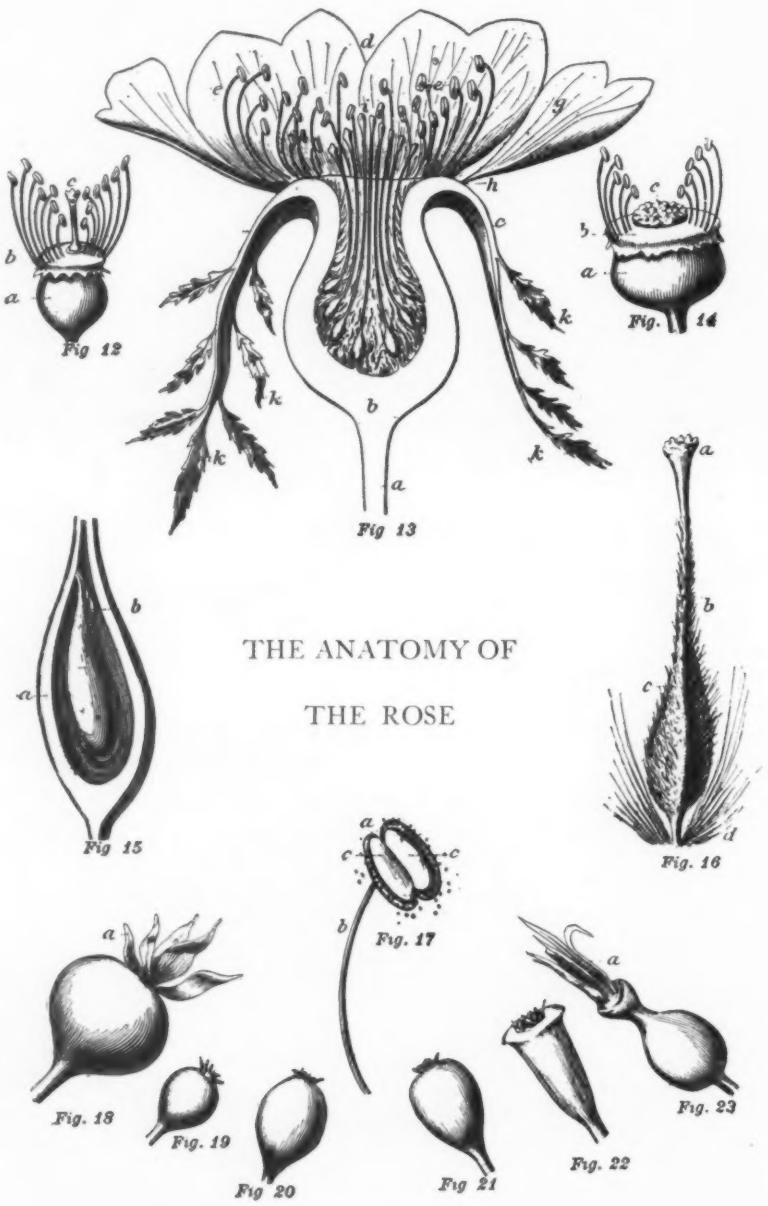

Fig. 13: Single bloom cut lengthwise; A, Pedicel; B, Receptacle or calyx; C, Sepals, recurved after fecundation; D, Corolla; E, Stamens; F, Ovaries; G, Blade of petal; H, Aiglet (base) of petal; I, Styles free showing above opening of calyx; K, Appendices. Fig. 12: Styles bunched in column; A, Envelope of calyx; B, Disk of calyx; C, Styles. Fig. 14: Stigmas covering orifice of calyx; A, Envelope of calyx; B, Disk of calyx; C, Stigmas. Fig. 15: Ovary cut lengthwise; A, Fertile germ; B, Sterile germ. Fig. 16: Carpel; A, Stigma; B, Style; C, Ovary; D, Expansion hairs. Fig. 17: Stamen; A, Anther; B, Filament; C, Pollen cases. Fig. 18: Fruit, depressed; A, Persistent sepals. Fig 19: Fruit, round headed. Fig. 20: Fruit, ovoid. Fig. 21: Fruit, pear shape. Fig. 22: Fruit, funnel shape. Fig. 23: Fruit, gourd shape; A, Sepals persistent, spear shape. Anatomy plate shown by courtesy of Roseraie de l'Hay

Thomas Ellison

(Right) The delicately patterned wrought iron gate leading into the Rose garden of Willard N. Clapp, Cleveland. Ellen Shipman, landscape architect

(Above) One of the features of the Clapp gardens is the wide perennial border with its Boxwood accents which incloses a turf panel and a simple pool

WHEN IT'S SPRING IN AN OHIO GARDEN

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The reverse of the view at the top of the preceding page looks toward the wrought-iron gate and the Rose garden. In the right background can be seen two interesting ovals in the fence

One of the walks, shaded by fruit trees, is planted with flowers for early spring bloom, such as Iris, Peonies and Sweet Williams. At the extreme left can be seen part of a pool in the grass panel

BEAUTY IN SIMPLICITY

There is no more effective feature in the Clapp plantings than the naturalistic pool which, with its irregular, flower-sprinkled outline and clear water, lies at the foot of the lawn

The walk which passes by the pool is fittingly informal, as are all the plantings and other effects in this part of the grounds. In spring and early summer this spot is fairly alight with bloom

ALONG THE POOL'S EDGE

John Kabel

ARISTOCRATS OF THE WOODLAND

In those most vibrant days of spring when new leaves cast soft shadows and the forest floor is a mosaic of greens, the Trilliums come into their own. Cool, pure and gleaming, straight-stemmed and courtly in their perfection, they are the spirit and essence of the woodland's aristocracy

MAY CALLS FORTH THE TRILLIUMS

The Garden in the Shade Profits Richly from the Presence Of These Showy Native Flowers

LOUISE BEEBE WILDER

MAY is the month when the Trilliums, or Wood Lilies, come forth in the woods and open copses and with their grace and distinctive beauty charm the eyes of all who behold them. One or two species bloom in April, and one at least lingers well on into June, but for the most part May is their festal month.

I have often thought how great must have been the delight of the early settlers when first they came upon a colony of the great white Trillium, *T. grandiflorum*, gleaming in the shadows of some woodland glade. It is one of the most beautiful of our wildflowers and must certainly have been an object of interest and admiration to the colonists, for no Trillium is to be found in Great Britain or on the continent of Europe. Indeed, save for one or two Asiatic species, the tribe belongs wholly to North America, and one species or another is to be found in nearly every State in the Union. In the *Cyclopedia of Horticulture* twenty distinct species are listed; of these less than a dozen are in cultivation, and only two or three in what might be termed general cultivation.

Trilliums are essentially woodland plants, growing in situations where the soil is deep and rich and cool. Some are found along mountain streams or about springs, but they do not desire boggy conditions, though they are happy where the roots may go down to moisture. They are hardy perennials, growing from a tuberous root-stock and after flowering and seeding have been accomplished the stout stem and leaves die away, long before the frosts of autumn have signalled the time for general departure. As one writer has pointed out, the whole plant is curiously governed by the rule of three. The flower, sometimes on a short stem, again quite stemless, arises from a whorl of three leaves; it has three petals, three sepals, twice three stamens, three styles and a three-celled ovary. It is not surprising that one of its common names should be Trinity Flower. Country people call it Birthroot or Birthwort, and it has acquired numerous other pet names, none prettier than Wake-robin, which, however, it does not quite deserve, for no self-respecting robin ever awaits the flowering of the Trillium before making its eager appearance.

Trilliums are among the choicest and most lovely flowers that the countryside has to offer. It is not surprising that we should aspire to have them close at hand, in our gardens, for the woodland places where these flowers foregather have a way of receding, getting further and further away, so that to see them in their natural haunts means an expedition. I find that many persons are deterred from bringing Trilliums into their gardens, however, because of a belief that they are difficult flowers to grow. This is not at all the case, and it is quite possible for any one possessing a garden of whatever size to know the pleasure of going forth upon a May morning to seek Trilliums no more than a minute or two from his own front door. For while shade is a first necessity in their successful culture, one does not require a forest, and very happy colonies may quite readily be established on the north side of a boulder in the rock garden or in the north border, planted against the house or other building or wall.

I would urge, however, any one intending to plant Trilliums, thoroughly to prepare a place for them before the plants are received. Unless this be done, while they may give a gratifying display of bloom the first season, the plants will steadily deteriorate until finally they quite disappear. On the contrary, if proper provision for their comfort be made in the first place, the colonies will increase in strength and beauty year by year, and will require no great attention beyond the application of an occasional top-dressing of leaf mold and sand to keep up the fertility of the soil, and a covering of leaves in winter.

The happiest situation wherein to make a planting of Trilliums is a lightly wooded slope where colonies of the different species may be settled among such congenial neighbors as Ferns, Solomon's Plume, Solomon's Seal, Foamflower, Mitrewort, Bloodroot, Bellworts, yellow Lady's Slipper, Violets and wild Phlox. Ferns seem their most natural companions. One of the

(*Continued on page* 194)

The Nodding Wake-robin (T. cernuum) is a fragrant species that hangs its recurved, waved pink blossoms well below the leaves

L. W. Brownell

Trillium grandiflorum is the finest of the race—snowy white when its great blossoms first open, gradually suffusing with pink

Syringa reflexa, one of Mr. Wilson's discoveries in central China, has gracefully hanging clusters of rosy pink blossoms. Photograph by courtesy of Mrs. Charles W. McKelvey

LILACS WILD AND OTHERWISE

For Six Full Weeks, If the Right Choice Is Made, This Worthy Tribe Will Furnish the Garden with Bloom

ERNEST H. WILSON, V. M. H.
Keeper of the Arnold Arboretum

TWENTY-EIGHT years ago—in June 1901, to be exact—when hunting for plants on the mountains of central China, I chanced to gaze across a broad, noisy but shallow mountain torrent to its forest-clad farther bank and there beheld hanging clusters of rosy pink blossoms. With the aid of field glasses I noted that the leaves were simple and that the flowers were small, so the plant could not be a Wistaria. What could it be? It did not take long to wade the stream and investigate and to my surprise I found it was a Lilac, a Lilac with hanging clusters of flowers, something unheard of in the whole Lilac family! I gathered specimens, marked the locality and went my way happy at having made so remarkable a discovery. It was given the name *Syringa reflexa* a few years later.

In the autumn I revisited the place but the plant bore no fruits. In June 1907 I again waited on my Lilac, caught him in flower, but the autumn again showed no fruits. June of 1910 saw me on another pilgrimage to my Lilac friend. This time I was fortunate in taking a photograph of the shrub and in the autumn succeeded in securing a goodly quantity of seeds, for, as if to reward my persistence, the plant fruited abundantly. The seeds were freely distributed by the Arnold Arboretum, where a portion sown produced a number of plants. Some of these were planted and others distributed among friends. In every other garden, save the Arnold Arboretum, the plant immediately made itself at home. It has grown well and flowered freely since 1915. Under cultivation the flower clusters vary from eight to twelve inches in length and may be cylindric or much branched, suberect, nodding or quite pendent, as in the original plant I happened upon. The color is a rich reddish pink in the bud and rosy pink as the flowers open. The plant itself, when growing happily, is a vigorous, broad-topped spreading shrub fully ten feet high and as much in diameter with long, oblong-pointed dull green leaves.

That a Lilac so distinct should be welcomed by the hybridist is perfectly natural and, moreover, being a very hardy plant it possesses additional advantages. At the Central Experimental Farm in Ottawa, Miss Isabella Preston has succeeded in crossing this pendulous Lilac and *S. villosa;* the result has recently been named *S. Prestoniae.* This hybrid bloomed for the first time in 1924, the color of the flowers varying from pale to deep mauvish pink; spreading or nodding inflorescences are the rule. Miss Preston's success will no doubt be emulated by others and in the years to come we may enjoy a multitude of late-flowering Lilacs of this parentage even as we do forms of the Common Lilac.

This Lilac with pendulous flower clusters *(S. reflexa)* is but one of several Chinese Lilacs it was my good fortune to introduce into

(*Continued on page* 180)

The French Hybrid Lilac Edith Cavell is a double-flowered white, whose buds are a pale sulphur color. It is one of many excellent forms derived from the Common Lilac

From northern China comes Syringa pubescens, free-flowering and one of the loveliest of the race. Its blossom trusses are pale lilac, fragrant and the flowers have dark violet anthers

(Left) The last true Lilac to blossom is Syringa sweginzowi, a rather recent arrival from China. Its flowering season is followed by that of the Tree Lilacs, a cascade of white

(Right) Dark red-purple single flowers are borne by Congo, one of the numerous named French hybrids developed from the Common Lilac. A wide range of colors is found within this group

(Below) About two hundred named varieties of the common Lilac are growing in the Arnold Arboretum. This border planting between a walk and driveway shows a portion of the collection

THE CHARMS OF THE MODERN DAYLILIES

The Old Forms of These Popular Flowers Have Been Greatly Improved by Careful Hybridizing

A. B. STOUT

A MANTLE of imposing color spread over a compact mound of graceful grass-like foliage—such is the Daylily (*Hemerocallis*) of the flower garden. On a well-established plant, numerous flowers open in succession day after day to continue the canopy of color throughout a rather extended period of bloom. A proper selection of varieties will provide these islands of color in the garden continually from early May until late August.

Upon close inspection, the individual Daylily flower reveals a rare beauty in richness and abundance of color and an exquisite grace in form. The green foliage comes early in spring and holds its place attractively throughout the season. With many of the best varieties, new leaves continue to appear and the foliage is freshly green until the freezing temperatures of autumn arrive. In the different varieties there is a wide and pleasing variety in size and habit of growth. There are Daylilies all the way from dwarf forms only a few inches tall to those whose flower stalks rise to a height of six feet; but it is to be noted that at the present time the best varieties range to a height of about four feet. Furthermore, all of the Daylilies are among the hardiest of perennials. They thrive in an ordinary flower garden without special care or attention. Garden weeds cannot crowd them—cannot compete with their compact and sturdy habits of growth. The fleshy roots of Daylilies withstand and defy ordinary periods of drought. The home gardener may take a vacation in summer without fear that his choice Daylilies will suffer for want of care. No garden plant is more reliable, more self-sufficient.

As a group the Daylilies are remarkably free from insect pests and fungous diseases. The virus diseases so destructive of the Lilies (*Lilium*) apparently do not attack Daylilies. Year by year the plants spread compactly in circumference through the extension of creeping rhizomes or of short branches, the total number of flower stems and flowers increases proportionally. A plant may readily be divided and transplanted at any time, whenever the need arises. With such an array of worthy qualities the Daylilies rank as most desirable plants for growing in the flower garden.

Color is a primal quality in any flower. In Daylilies color is a dominant feature both in quality and quantity. The basic colors are yellow, orange and red.

In the older types that come to our gardens as species transplanted from the wild, yellow and orange predominate. There is the pale lemon yellow of Thunberg's Daylily (*Hemerocallis thunbergi*), a somewhat deeper shade of yellow as in the Lemon Daylily (*H. flava*), the shades of orange in flowers of *H. dumortieri* and *H. middendorffi*, the delicate combination of orange and a thin fulvous red overcast seen in *H. aurantiaca*, and the still darker and more copious fulvous red which characterizes the old familiar type *H. fulva* I on Europa.

Especially have the shades of yellow and orange of these original types been somewhat extended in varieties produced by breeding that are already available in the trade, such, for example, as Apricot, Luteola, Shirley, Yellow Hammer, Sovereign, Gold Dust and Tangerine.

But there are still greater diversity and a much wider range of colors in the seedlings that have recently been obtained in breeding. In some of these the flowers are a very pale lemon yellow that approaches white and gives hope that a pure white-flowered Daylily may yet be produced. There is practically every known shade of yellow and orange, and the red colorings include not only the fulvous shades intensified to more copious darker red but also some entirely new colorings of bright red and delicate pink.

There are several elements in the coloring of flowers of Daylilies and several aspects in the distribution and development of these elements.

The plastids and pigments which are responsible for yellow and orange effects lie in the inner tissues of the flower, and when these exist alone there are clear colors usually of one shade and rather uniform throughout. When there is also a smooth glassy or waxy surface there is an air of depth, purity and solidity to the color. Among the various wild species this is perhaps best developed in *H. dumortieri*.

The blossoms of Aureole are a clear, uniform light cadmium, with somewhat pointed petals forming a lovely star

In the variety known as Hippeastrum the sepals often stand quite erect after the narrow petals gradually become reflexed

Maggie Perry, one of the newer varieties, is really star-like. Its color is cadmium yellow at the throat, running out in stripes

Fulva maculata resembles the well-known fulva, but its color is somewhat paler than the type and the blossoms are larger

There are single and double forms of fulva. Lower right is the type long cultivated; lower left, a wild plant in Japan. Above, Fulva floreplena

The fulvous, brownish and red pigments lie chiefly in the surface layers above the yellows and the oranges with which they blend and for which they act as filters. They tend to be absent or weakly developed in the throat of the flower and to develop best in the outer two-thirds of the inner surface of the opened flower. In the banded pattern the red is most intense in a zone just outside the center of the face of the flower. Frequently the petals are more strongly colored than are the sepals, and when this difference is extreme the flowers have a distinctively bicolored aspect.

When the petals are thin and somewhat transparent the red coloring, if present, is often most intense in veins which are either parallel or interlacing.

The inner surface of the flowers of various Daylilies has a velvety aspect due to epidermal cells which project into the air as tiny finger-like elevations. This gives depth to the coloring by increasing the surfaces for dispersion and reflection.

Still another important element of color is produced by bundles of minute needle-like crystals that lie in the

(*Continued on page* 202)

The shades of yellow and orange in the original types have been extended in the newer varieties such as Tangerine, shown here

The author's house, Coggers, Bendenden, Kent. This residence, in crude half-timber and stucco, dates to the 13th Century

ENGLAND'S GARDENS OVERSEAS

To the Farthest Flung Corners of the Empire English Garden Lovers Carry Their Passion for Flowers

MARION CRAN

GARDENS over-the-sea-and-far-away have a magic often unsuspected at first blush of meeting. Sophisticated travelers, accustomed to the mellowed traditional gardens of England and aware of the great movement toward flower growing in its cities, are inclined to look lightly upon scattered gardens in remote and sparsely populated lands. Only under close observation and after intimate acquaintance does the essential difference between Britain's gardens and those of the Colonial possessions reveal itself and is the vital charm of the latter brought to light. Where ignorance of climate and general conditions makes the whole game a struggle results are particularly to be appreciated.

Thoughtfully surveyed, the position is really a curious one. Much in Nature's rhythm escapes the ear of today, yet never perhaps in any of the prior civilizations has there been one in which the troubled ear of humanity has strained in a more humble and universal effort to catch the life-beat in the great heart of the soil.

Town dwellers, herded close in the industrial cities of England, have their Garden Guild, under the banner of the National Gardens Guild, to help them in the planting of window boxes, yard gardens, bulbs indoors and little front door gardens. Every newspaper has its "Today in the Garden" paragraph, each weekly and monthly its garden editor and garden page. Informative garden talks are broadcast regularly. Learned horticultural periodicals and popular garden magazines are plentiful,

To English gardeners Marion Cran is a familiar name. Founder and director of the Garden Club, she is one of the most intelligent amateur gardeners in England. In addition to her many delightful garden books she has published several volumes of poetry

as are books on every sort of gardening. The researches in the Royal Horticultural Society and the experimental gardens of Kew and Wisley are followed eagerly by thousands of keen amateurs. Cups, trophies and medals are offered annually for the best of each new fruit, flower and shrub collected or raised. Each flower has its own society, from the National Rose Society downwards. The round of the seasons is cataloged and parceled out almost to the minute; the public is told when to plant and when not to plant every seed, bulb, bush or tree. Today the road of horticulture is thoroughly mapped out and signposted, for this age of mechanical transport has enabled city men by the millions to have their suburban plots of earth.

The impulse is very interesting to watch, although to the discerning eye this movement has in it a kernel of artificiality, odd as that may sound. One observes that while the people do as they are told, they discover little for themselves—they do not read the "Book of the Lanes" which is the wisdom of the real romantic; they do not study Nature at first hand, they accept advice without question and garden mechanically.

The way to garden knowledge has, of course, been made too easy. People are warned to plant, let us say, Primulinus Gladioli at a certain time. They write to a nurseryman or visit the nearest seedsman's shop for corms, plant them conscientiously according to instruction, and enjoy their bloom—but seldom does the vision of those delicate flowers in their native habitat come to their minds as they so easily garden. Never do they see in dreams the swaying Gladioli among the grasses of the African veldt, or experience anything approaching the joy of the great engineer who first found that yellow-hooded one in the mists where the Zambesi throws itself headlong over a cliff and breaks into a million raindrops. The "Maid of the Mist" they called the delicate yellow Gladiolus he sent home to England. It is the ancestor of our loveliest Gladioli race today.

These new gardeners plant the multicolored hybrid Primrose in cool soil on shady borders as they are bid, but do not trouble to visit the lanes in which it grows wild contentedly under last year's Oak leaves, wherever a bed of leafmold has rotted in a kind, shady place, wherever the lime-hating shrubs abound. What they do is done blindly, without a foundation of shrewd observation. A good gardener is a self-made one.

The joy of the collector who finds a new species in some wild unspoiled place—the long patient task of hybridization, the thrills of experiment and acclimatization are very far from these spoon-fed gardeners

of the Motherland who, with all their zeal, remain unaware of the pathetic quality in their communion with Nature.

Those who garden in the farther lands of the Empire have all the pleasure of a quest with them still. Romance is living yet in gardens where people cannot work by rule of thumb, where all is to learn and to do, where the beginner is not tyrannized by "now is the time to". In time, of course, the way will be mapped out for those gardeners, too, and the last fastnesses of happy ignorance will be left only, perhaps, upon the mountain-tops or in green glades under the sea. But by that time we may have learned the road to Mars and have new worlds to conquer, new mysteries to solve, new soils and climes to study!

The colors of gardens under the Southern Cross are impossible of realization by the people of the North; words can convey but little of their striking beauty. Of little avail is it to endeavor descriptions of the amber and orange of Cannas against a rich wine-red Hibiscus, the heavy-scented waxen Gardenias or flame-red Poinsettias. The ebb and flow of Moonflowers at dawn and dusk, poured out streams of *Bignonia venusta*, "the golden shower", passionate draperies of Bougainvillea in orange, red and purple, blue mantles of *Petrea volubilis* and the festooned mauve of the Jacaranda trees, lovelier than any Wisteria, would tax the descriptive powers of the most gifted minstrel.

Whatever else they may lack—and they do miss much that English and American gardeners take for granted—the gardens of the younger nations do not lack for inspiration; they are made by eager amateurs who have boundless enthusiasm and are created as full of character as of color.

The three most important things to learn in starting a garden in a new country are the climatic and soil conditions and the facts about local labor. In Canada, Australia and New Zealand the last is mostly a question of the household, for labor is white, expensive and scarce. In other lands there is the native to count upon—the much-derided native who is the most admirable help to those who trouble to understand and treat him well. This is not always a simple matter, for the various races have their different characteristics. A Basuto will make a better gardener than most Zulus or Matabeles. For those who can afford him, the Chinaman is the best gardener in the world. A Tamil

(*Continued on page* 188)

The native wildflowers of South Africa contribute generously to our own flower lists. They are constantly being improved. In the view above they are seen in their native habitat

The English resident's first instinct is to make a garden, and the outposts of the British Empire are marked by them. This is part of the Residency garden at Maseru, Africa

UNIV. OF MICH.

This log cabin stands among trees on the edge of a forest preserve twenty-five miles from the heart of Chicago. It is the summer home of Lewis Barker and was built for him by C. S. Johnson

A PIONEER HOUSE WITH PLUMBING

A Log Cabin, Twenty-five Miles from Chicago, Combines Primitive Outdoor Features with Modern Indoor Comfort

ANNE FORESTER

BEFORE the days of sawmills, brick kilns, or cement mixers, man turned to the forest when he wanted to build a home. These log houses were constructed for shelter and protection and the esthetic found no place except as it expressed itself through natural things for natural needs. Inventions of man having kept pace with complex living needs, the simple log house has grown into a vast beehive of steel, brick and concrete, with a resulting divorce from privacy, peace and personality. This condition obtaining today, it is a matter of note when a man desires to return to the primitive, and builds a log cabin in the manner of our ancestors, eliminating the inconveniences of early pioneer days and adding grace to the solidity of cabin construction. The high cost of logs and the disappearing knowledge of cabin building, however, have resulted in a dearth of men who understand this type of house. That such an one could be found made it possible for a young Chicago manufacturer, retired temporarily through ill health, to go back to nature and live an outdoor life with indoor comfort,—and led to the building of the cabin illustrated in this article.

This cabin is fittingly placed among trees in a fifteen acre area adjoining a large forest preserve twenty-five miles from the heart of Chicago. Mr. C. S. Johnson, who has had a great deal of experience in log cabin building, supervised its construction. He is a woodsman with abounding faith in the far reaching influence of this type of building. His own words, part of which are quoted, are enlightening: "For you and your family, I hope the log cabin will always be what you conceived it to be—more than a shelter. My standard, in embarking in the enterprise of building log cabins, is that these should not be oddities, but sanctuaries or retreats wherein the owner may find seclusion and peace. Someone has said not everybody can afford to have a good log cabin and I say that not everyone deserves one. Log houses are designed and built with regard to the purpose desired; they exhibit character, and to a certain degree they will breed character. My sole guide so far has been practical experience and contact with nature."

While the owner and the builder were painstakingly bringing into existence this ideal cabin home, the decorator was in Europe in pursuit of the elusive antique for several other decorative schemes. But the cabin constantly obtruded itself. One can

(*Continued on page* 166)

This cabin has none of the inconveniences that characterized the pioneer log houses. Modern comfort is found in overstuffed chairs, in conveniently placed furniture and in up-to-date equipment

(Left) The colors of the main room are from Indian rugs—red, orange, black and gray. Cream colored linen barred and banded in red ***makes*** *curtains and table linen. Anne Forester, decorator*

(Below) Bunks in the main sleeping room are covered in purple and white hand-woven spreads. Curtains are of a Java print with a yellow ground that tones in with the red cedar logs

On the wall under the stairs hangs an Indian tapestry in black, gray, white and red. The chaise longue in this group is Italian willow, the table and chairs early American pine and the rug Indian

UNIV OF MICH

G. W. Harting

Fashioned after the pattern of the river houses along the Seine's banks, the week-end house of John Emery White, at Talmadge Hill, Conn., stands on a rocky knoll overlooking a wide brook that runs into the mill pond beyond

The house is painted pale lemon yellow with jade trim. Window frames and trelliage are black. White porcelain Normandy cats in fantastic attitudes crawl up water pipes and along the roof edges spying on porcelain birds

A FRENCH WEEK-END HOUSE

AS FOUND ALONG THE SEINE

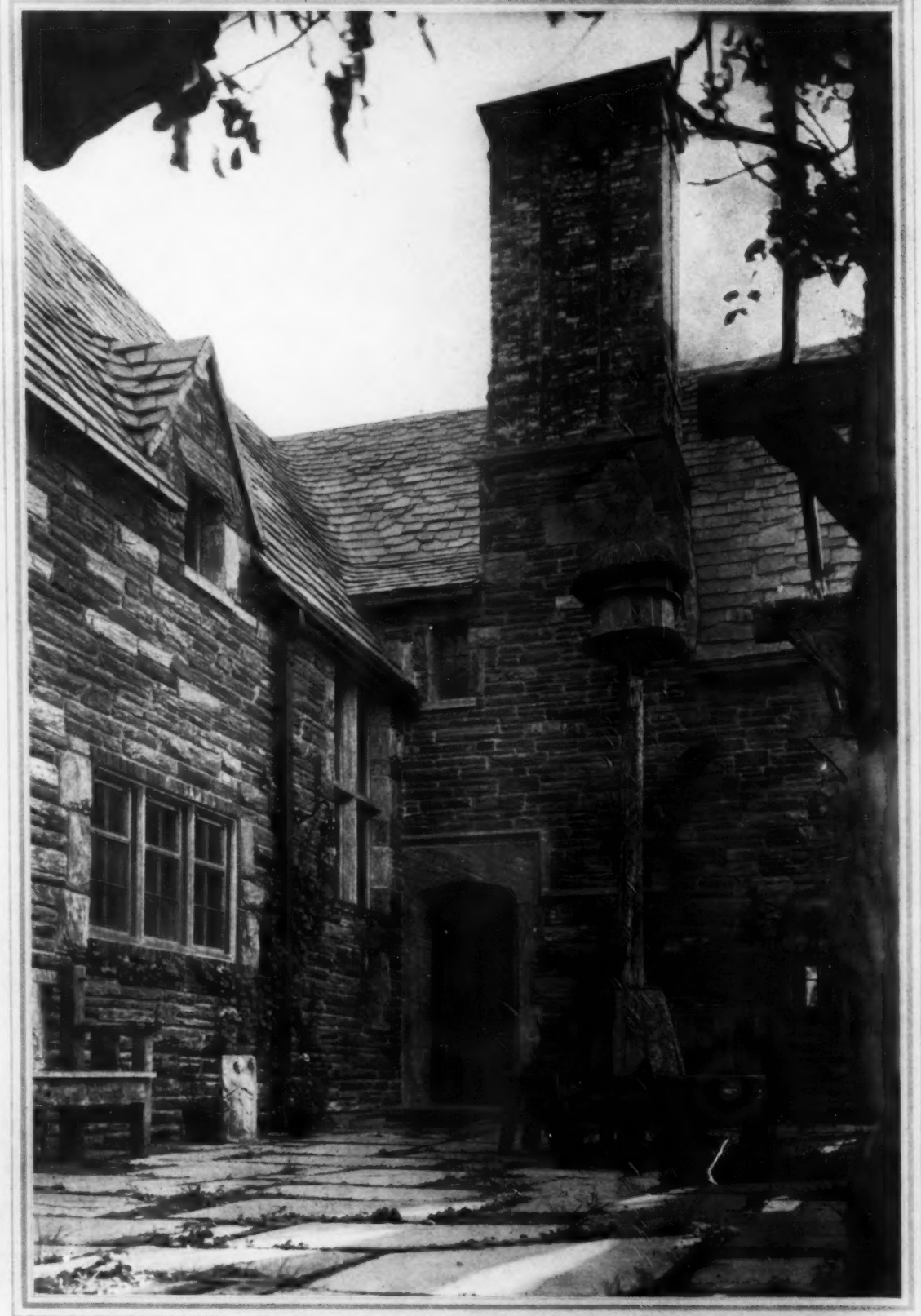
Where the stone crops out, a number of informal rock gardens surround the house and spread from the driveway steps. Other colorful flower beds lead up to the stone tea terrace that overlooks the mill pond set below the house

The terrace and the porch afford ample room for outdoor entertaining. Here the colors are gay —awnings and table umbrellas in tones of yellow, orange, jade, green and black, with wicker furniture and flowers in abundance

Philip B. Wallace

A WALLED-IN TERRACE WALK

About the living porch of the Morris L. Cooke residence at Chestnut Hill, Penn., runs this narrow, brick-paved walk, bordered with squared grass plots and enclosed by a high wall laid up in the natural ledge-rock of Pennsylvania. Walter T. Karcher and Livingston Smith were the architects



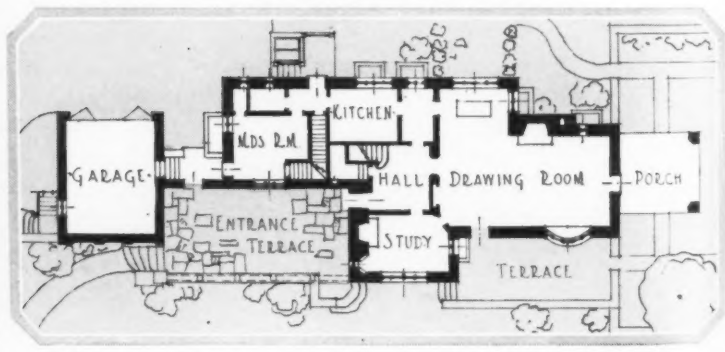
THE DOVECOTE DOORYARD

House walls of roughly dressed ledge-rock in the Cotswold manner, Tudor detailed doorway and windows, and a thatch-roofed dovecote lend to this flagstone-paved dooryard the atmosphere of 15th Century England. Other photographs of this house are shown on the two following pages

UNIV. OF MICH.

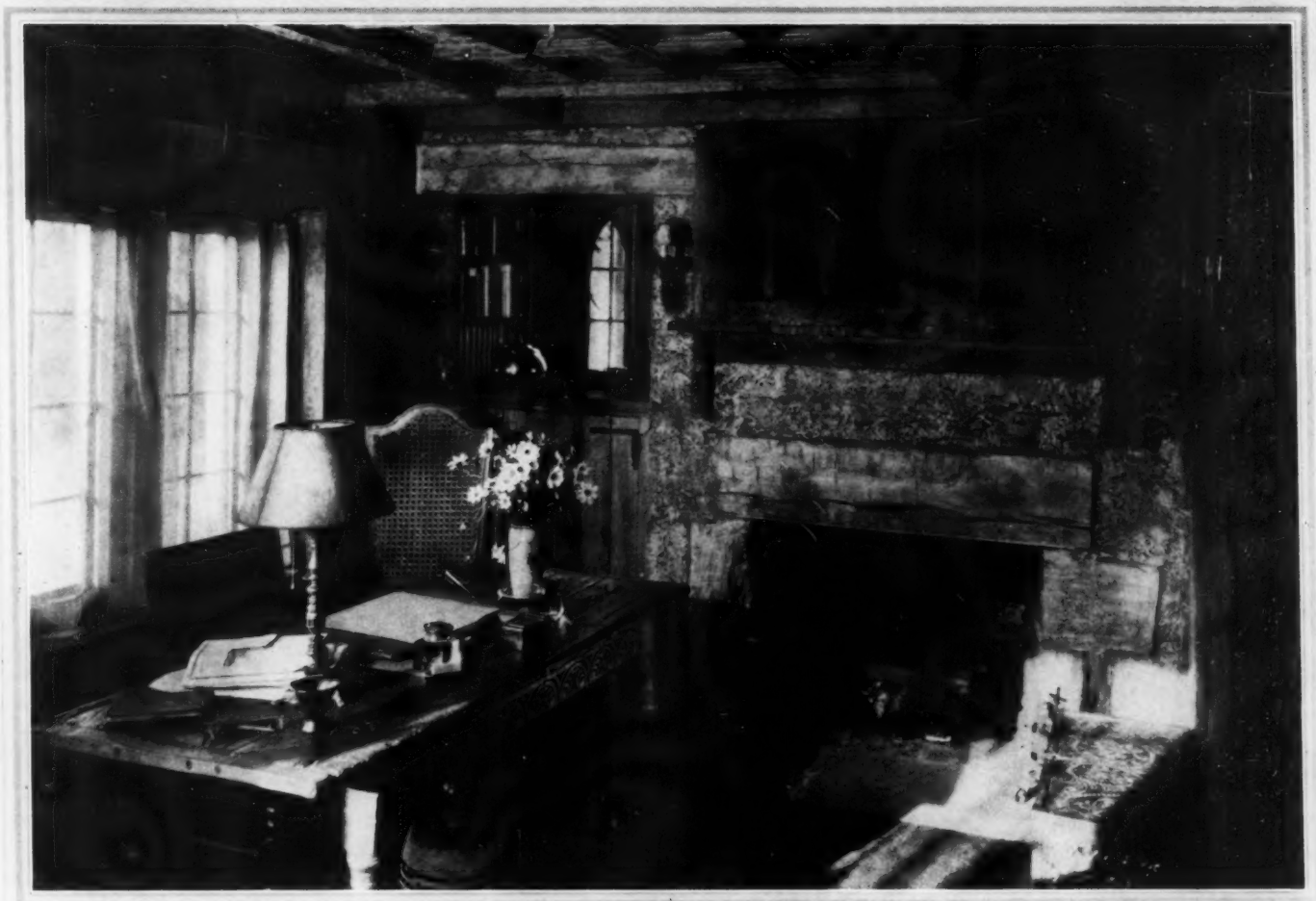
(Left) The massive front door of the Cooke house opens into a small paved hall whose walls are of masonry and rough plaster. The narrow doorway shown leads to the basement

A particularly outstanding feature in the appearance of this house is the mellowness, as of age, which has been achieved by the excellent textural treatments of both walls and roofs



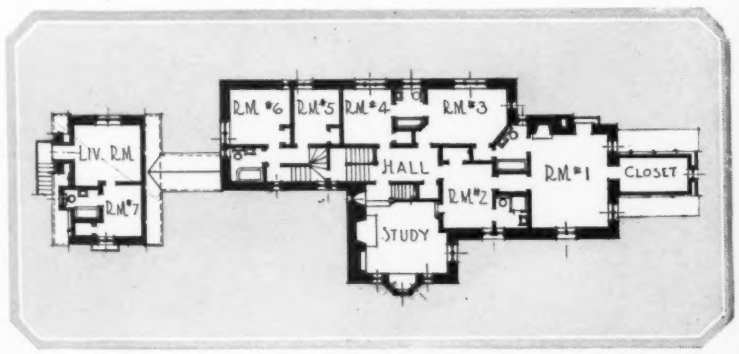
The centrally located entrance hall connects with drawing room and study. The drawing room is used as a dining room and the kitchen connects with it by a small breakfast room

A PENNSYLVANIA HOUSE



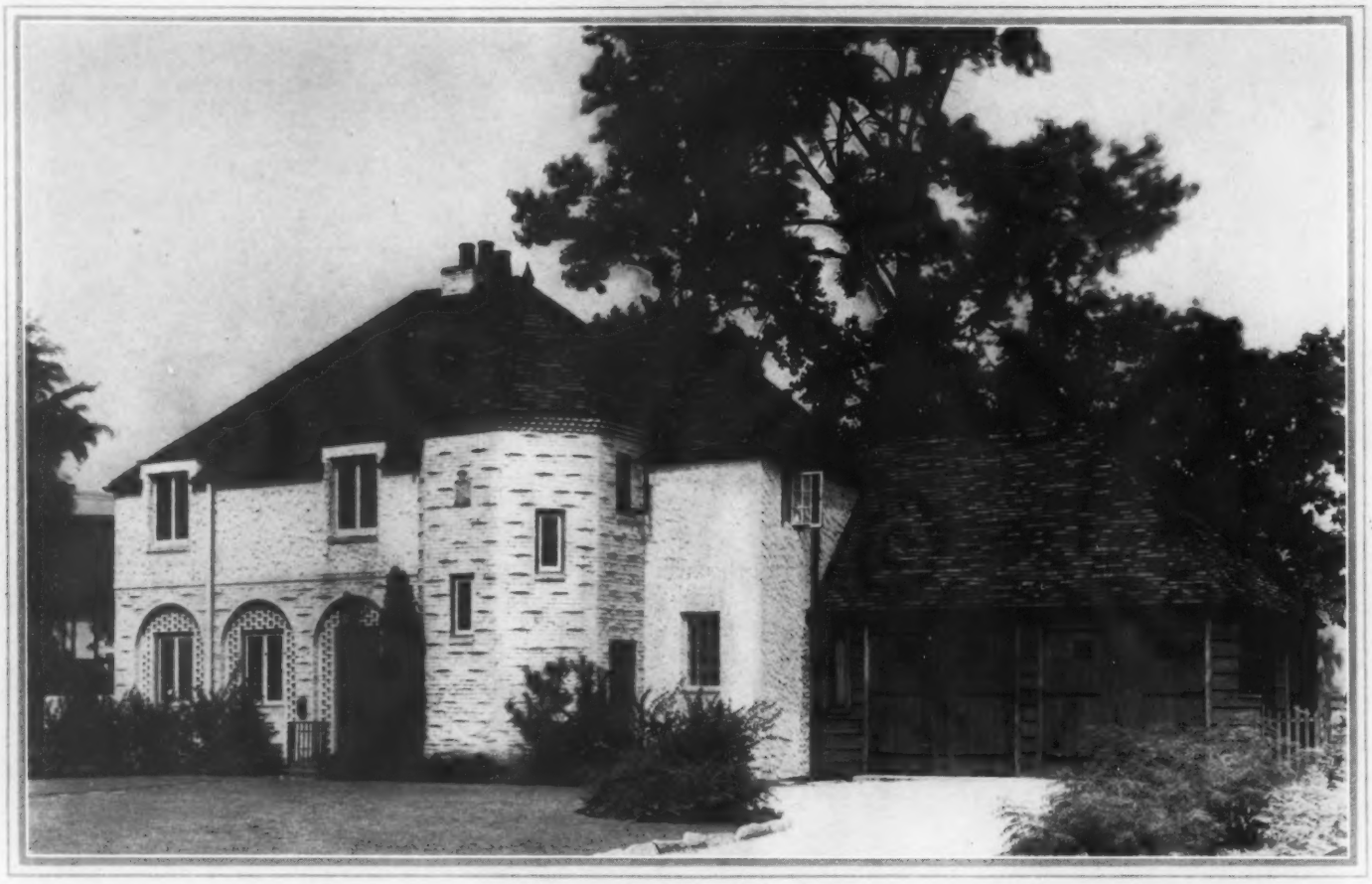
The first floor study is an intimate apartment with plaster walls and a ceiling whose paneling is made from two Spanish doors. Old linen-fold paneling is used as an overmantel

At one end of the entrance terrace is the garage, presenting an extremely picturesque façade. Above the motor space is the chauffeur's apartment, reached by an outside stairway

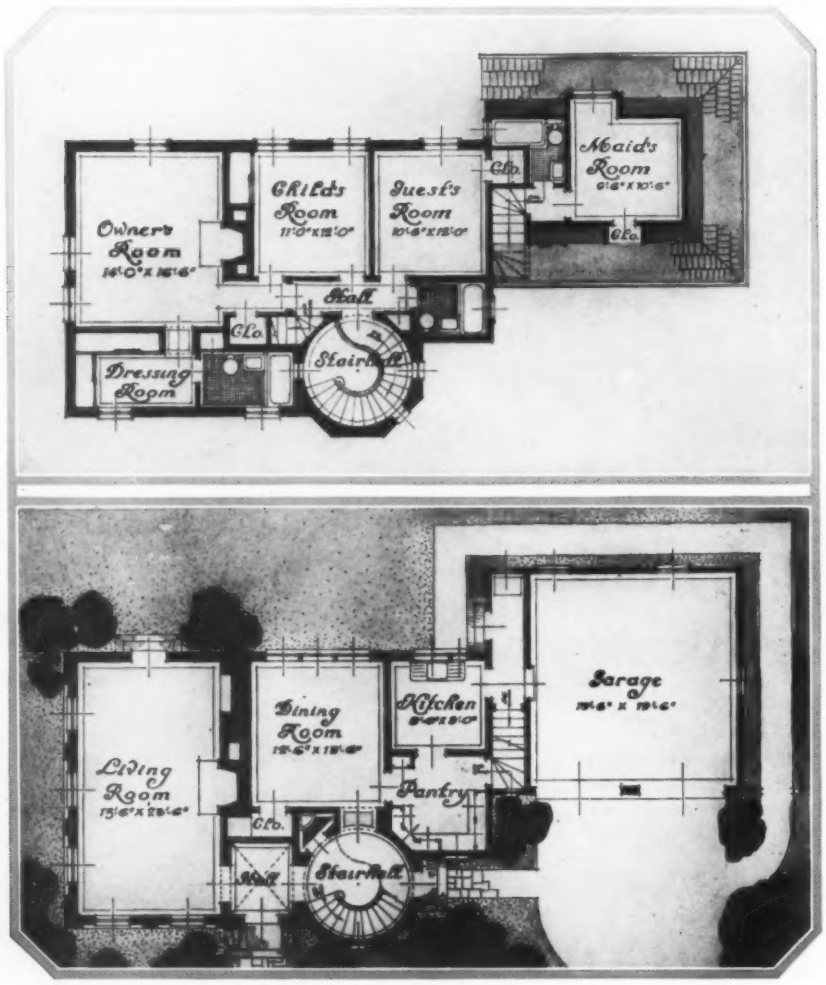


On the second floor of Mr. Cooke's house are six bedrooms, a study and four baths. The master's room connects with a smaller one. Walter T. Karcher and Livingston Smith, architects

OF OUTSTANDING MERIT



Trowbridge



In design the Winnetka, Ill., home of Ralph D. Huszagh shows evidence of French inspiration. The walls are of whitewashed brick and stucco and the roof is covered with wood shingles. Huszagh & Hill were the architects

The entrance hall opens only to living room and stair-hall, which also is used as a passage to the dining room. On the upper floor are located three master bedrooms, a dressing room, two baths and a maid's room and bath

ADAPTED FROM THE FRENCH

Margaret Bourke-White

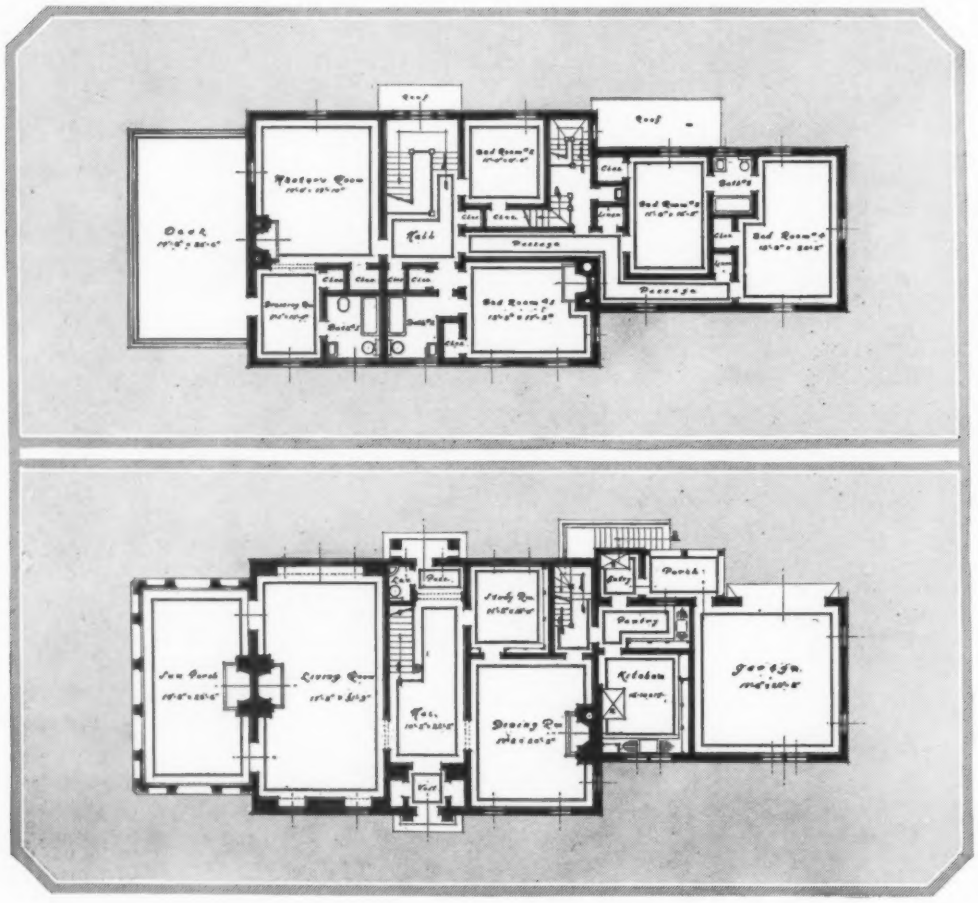
THE DOUBLE HOUSE

The man who has a house-side pool has two houses—a house in which to live and a house of shimmering and illusive dreams. Such is the home of William H. Albers at Cincinnati. Bloodgood Tuttle was the architect and Albert D. Taylor, landscape architect

UNIV. OF CH.

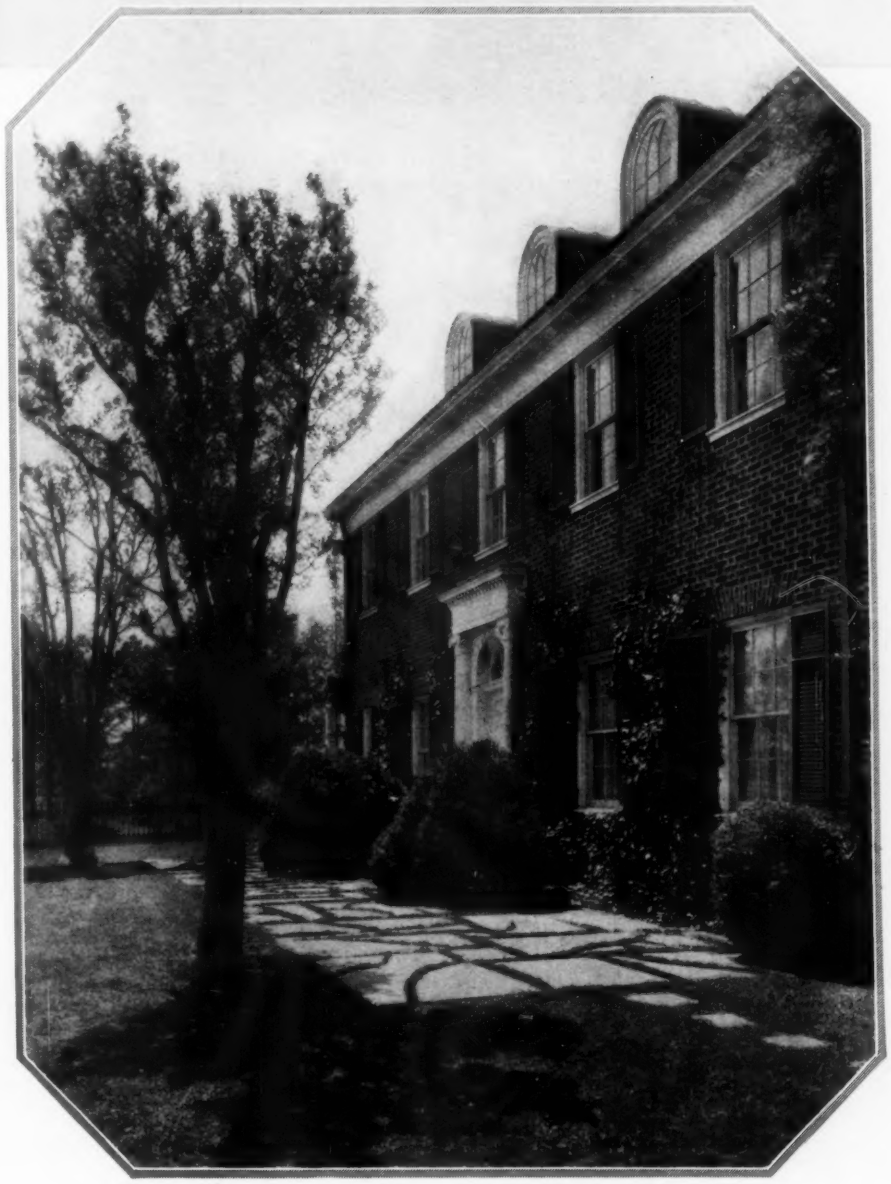
John Wallace Gillies

The rear façade of Henry Clark Bridgers' Georgian residence at Tarboro, North Carolina, facing upon a motor drive, achieves a distinction almost equal to the front. A house-depth hall connects the front and rear entrances



Spacious, well-proportioned rooms make up this house. The living room opens upon a large glassed-in sun porch with fireplace. Service wing and garage are not visible in the photograph above. Dwight James Baum, architect

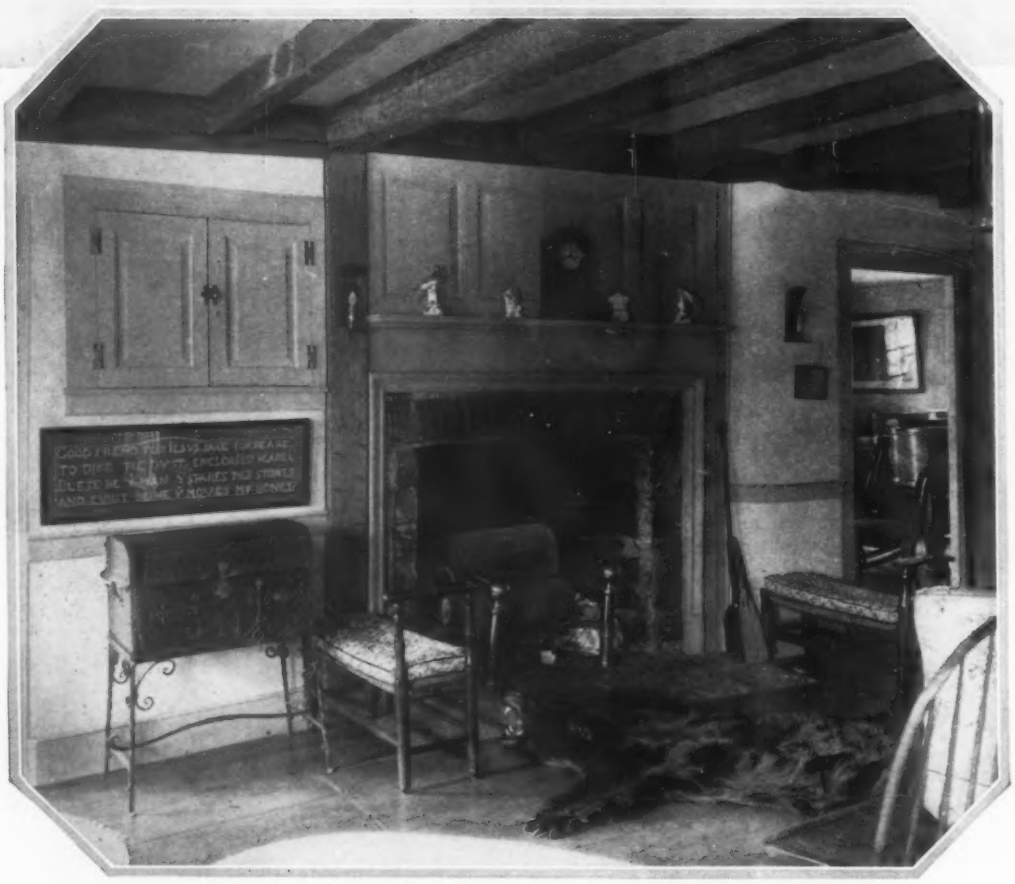
GEORGIAN *for* CAROLINA



Sloping roof sides contrast pleasantly with the flat terrain of the house site and give accent to the horizontal effect created by the long range of second story windows and the repeated lines of the cornice

Seen against the red brick walls the white painted trim of the various details is extremely effective. Well-considered shrubbery plantings soften foundation lines and relate the house to its site

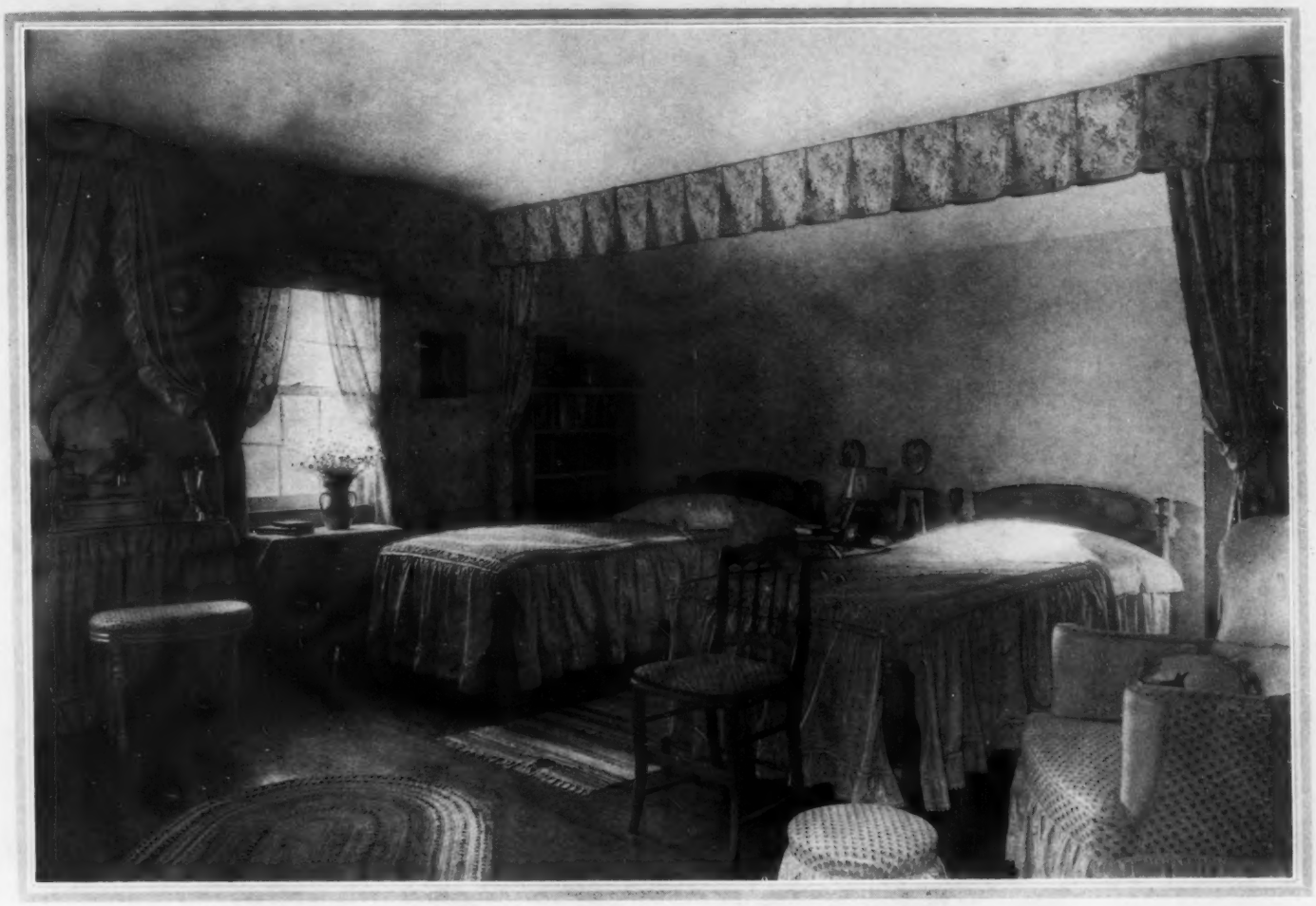
S. H. Gottscho



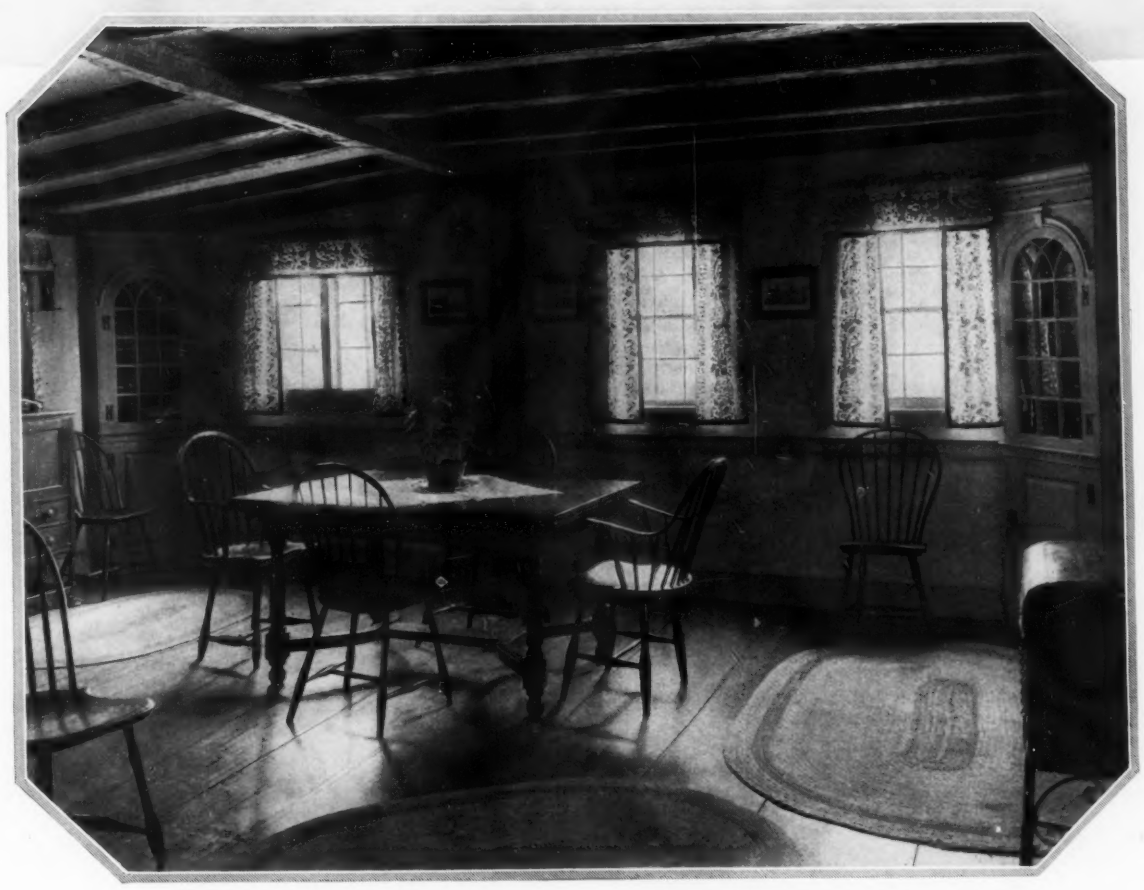
The residence of Frank C. Root at Greenwich, Conn., is a Colonial house built fully two hundred years ago. It has lately been enlarged and restored under the general direction of William F. Dominick, architect

All of the interior timbering and floor boards date from the time of the original house. The distinctive living room mantel at the left was designed by Mr. Dominick to replace an early one which had been destroyed

AN EARLY COLONIAL HOUSE RESTORED



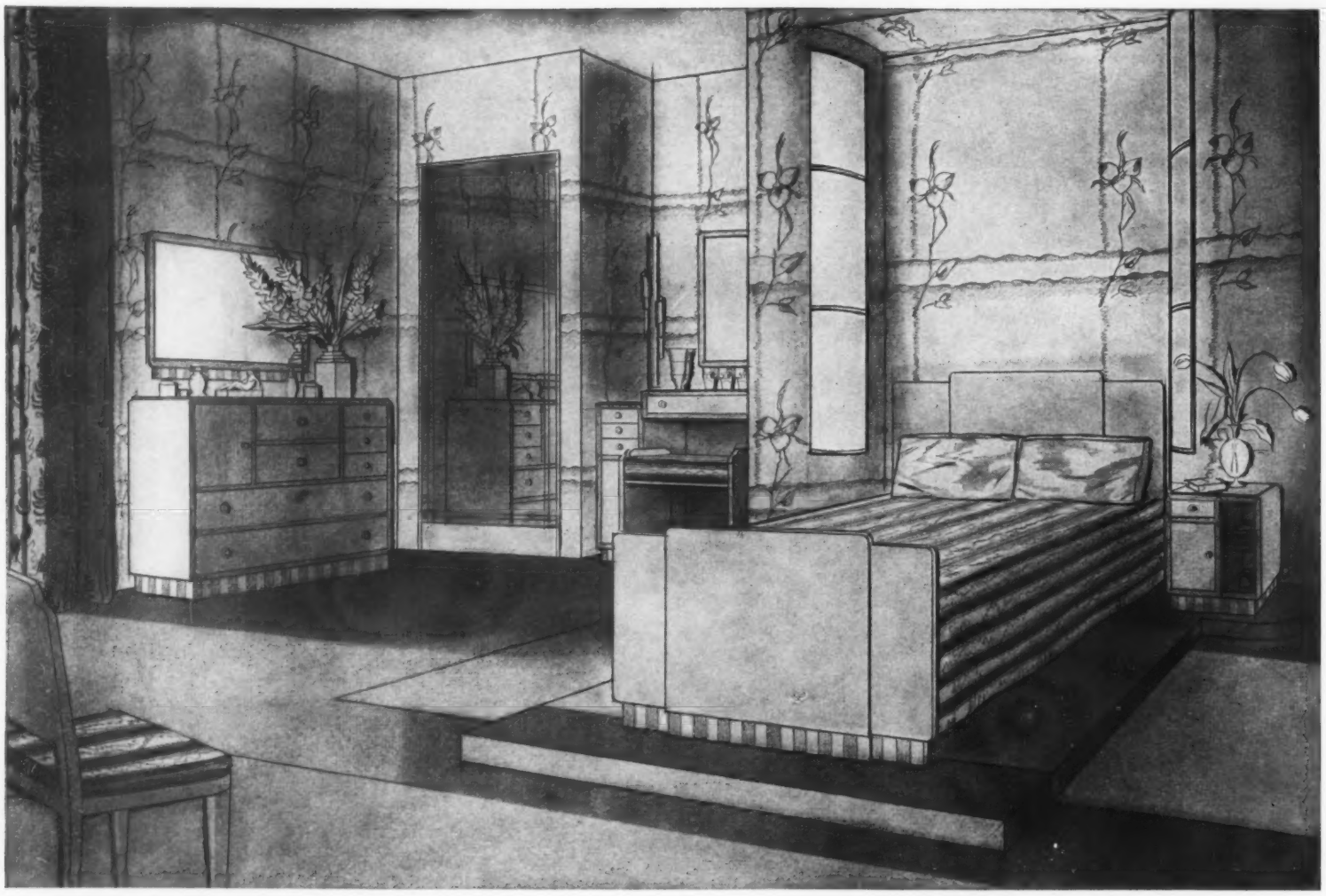
Soft yellow and blue are the dominating colors in the bedroom. Curtains and wall paper have blue figures on a yellow ground. The bed niche is painted blue

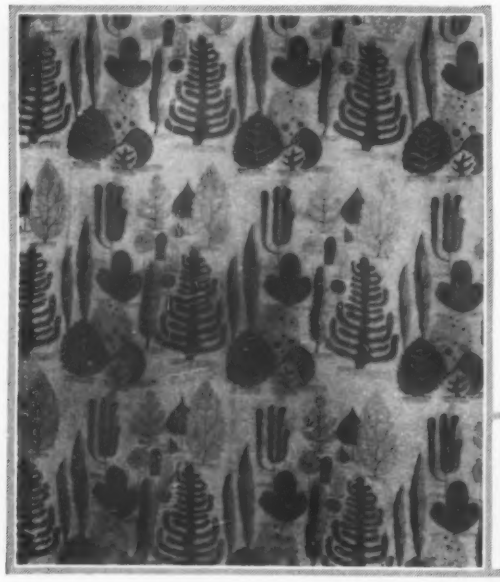


Another view of the combination living and dining room shows how well the architect has kept the Colonial spirit. The cupboards were especially designed

RENEWING THE LIFE OF OLD TIMBERS

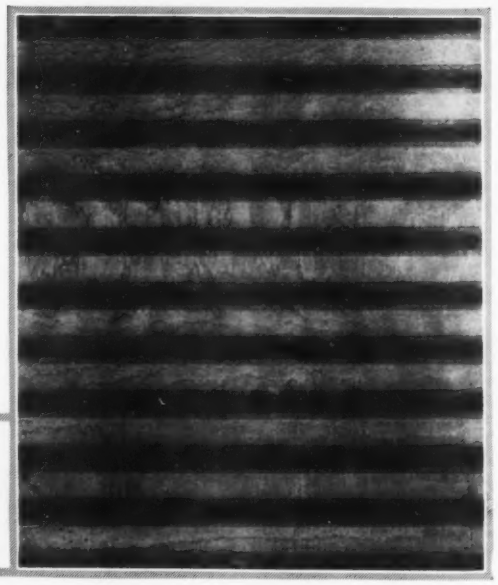
UNIV. OF MICH.

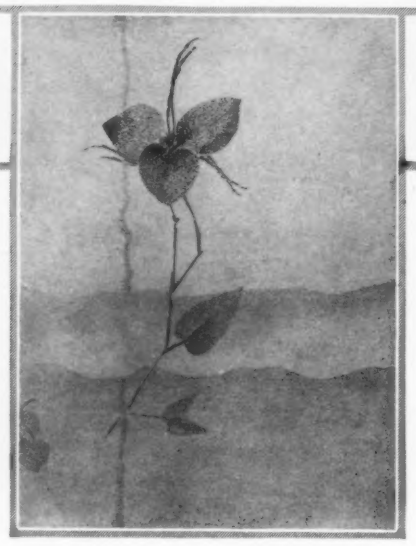




The modern furniture shown in these rooms is well designed, simple in line, with an interesting fluted base. In this scheme it is old white and gold with black knobs

The color scheme of this summer bedroom is coral, yellow and beige. At the left is the curtain material—a modern hand-blocked voile patterned in deep coral on a beige ground

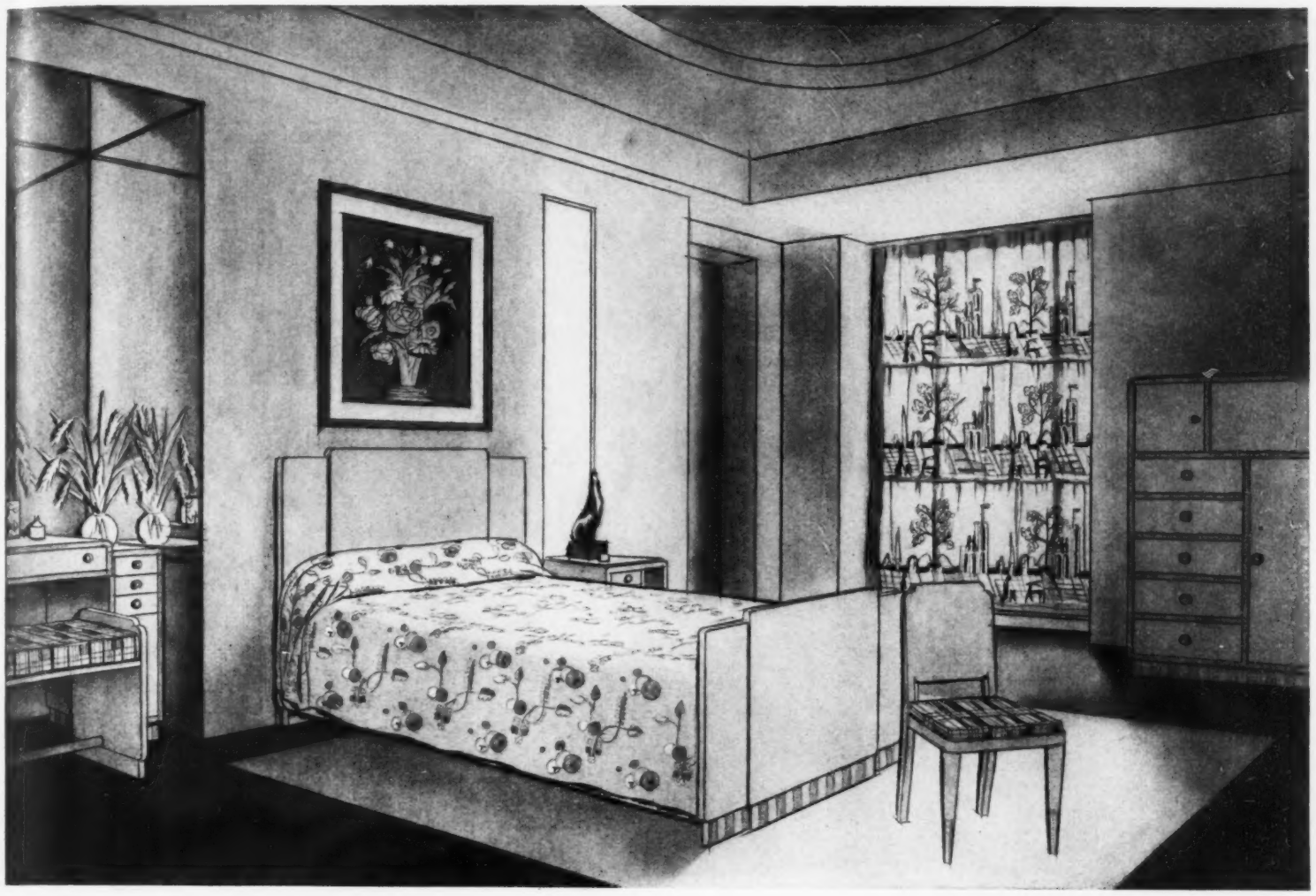


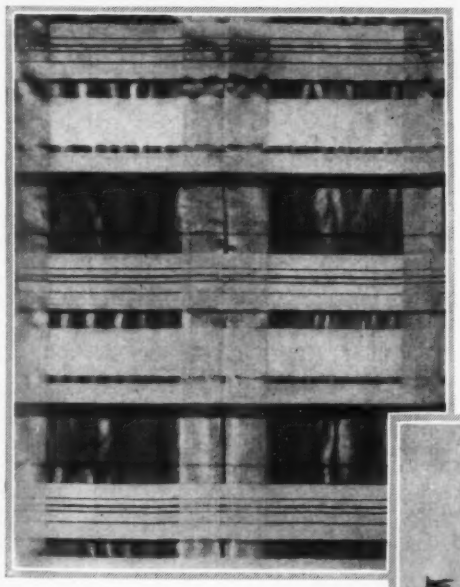


(Right) A modern wall paper with shaded yellow ground and leaves in deep coral, with touches of lavender and green, gives character to this summer bedroom. From Thibaut

(Above) The material used for the bedspread and chair seat is a moire stripe in beige and light and dark coral color. The furniture and fabrics illustrated are from R. H. Macy & Co.

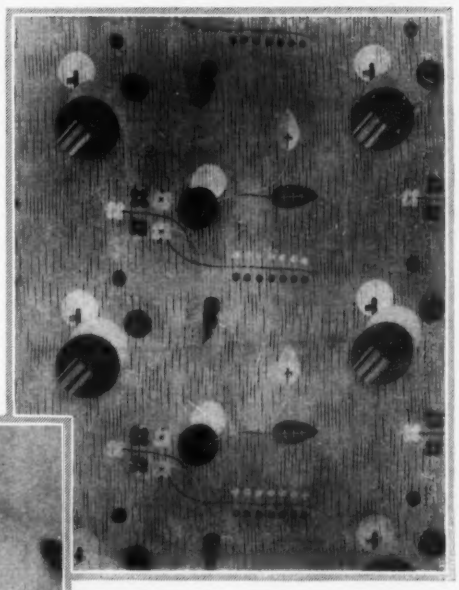
TWO SCHEMES FOR SUMMER BEDROOMS

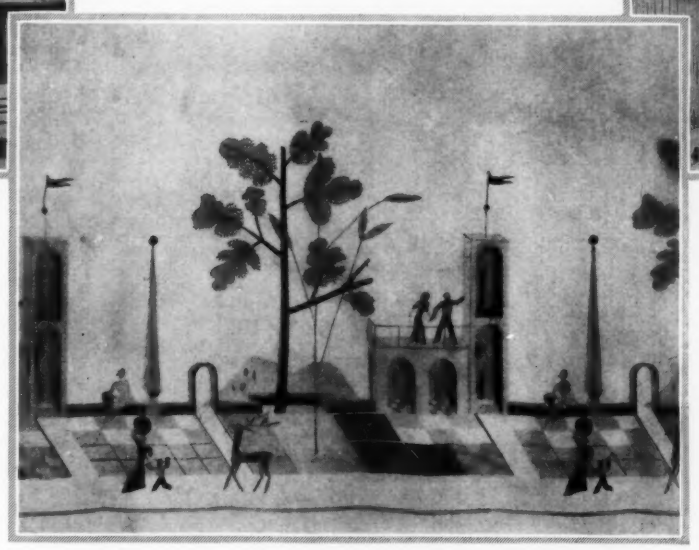




In this scheme the same bedroom furniture pieces are used, painted apple green with a darker green trim and base. Here the walls are painted in pale gray with doors and window trim in green

Below is the glass curtain material—modern voile with chartreuse yellow ground and designs in brown and yellow. The pattern is printed horizontally, necessitating double or triple curtains





A rayon and cotton plaid colored in orange, green, tan and yellow is used to cover the cushions on the chair and dressing table bench

A modern damask in shades of green, with touches of blue and silver, is used for the spread. Fabrics and furniture from Macy

WITH MODERN PAINTED FURNITURE

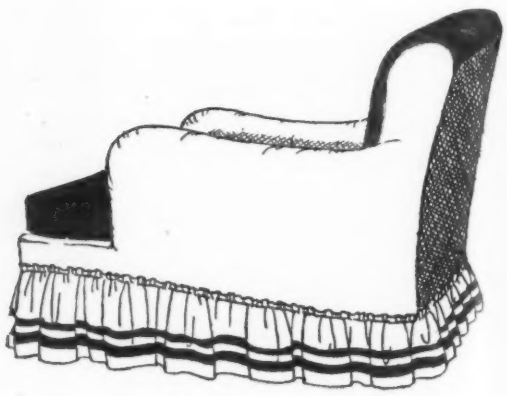
Above is a gay slip cover using both plain and figured materials. Ruffle and cushion are of dark blue glazed chintz with rose red flowers; chair of blue chintz piped in red

(Left) A chaise longue cover in a room with flowered wall paper is yellow of sunfast cotton material in narrow, self-tone stripe. Bands and cordings are of turquoise glazed chintz

GAY COVERS FOR SUMMER FURNITURE

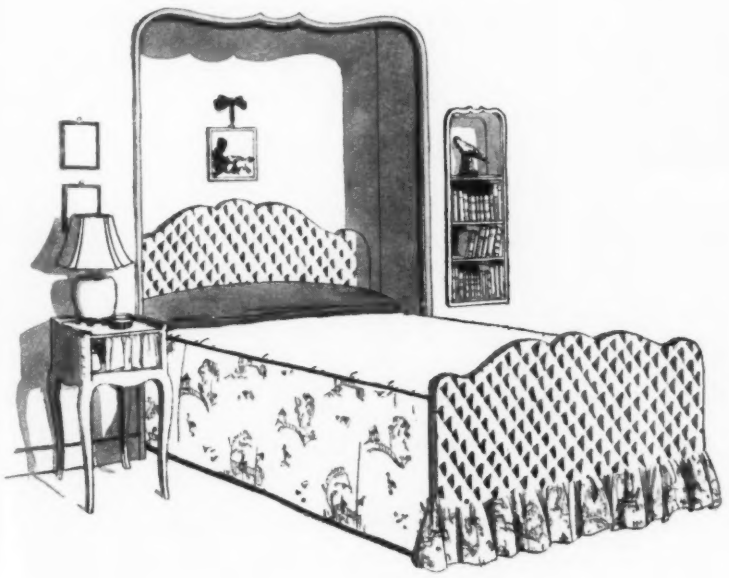
Slip covers of semi-glazed percale printed in moire design are especially interesting when used with flowered chintz hangings. At the left is shown an example in blue and white

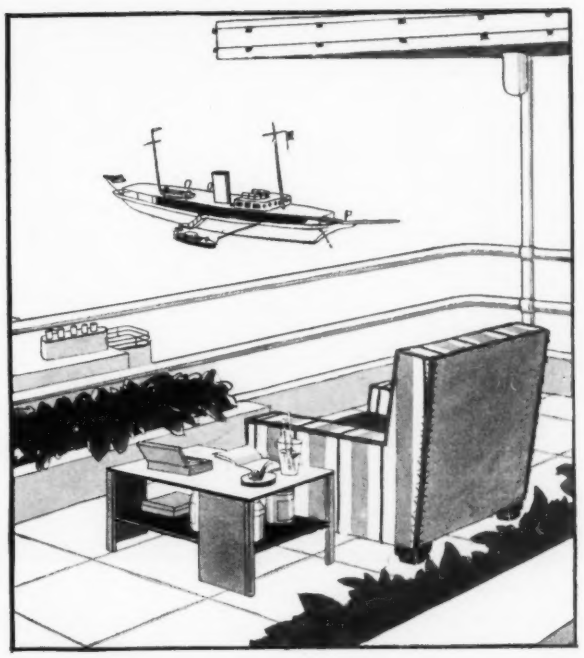
An armchair for a man's room might well have a slip cover of linen in two shades, using the darker tone on seat and back. The graduated flounce is trimmed with darker bands



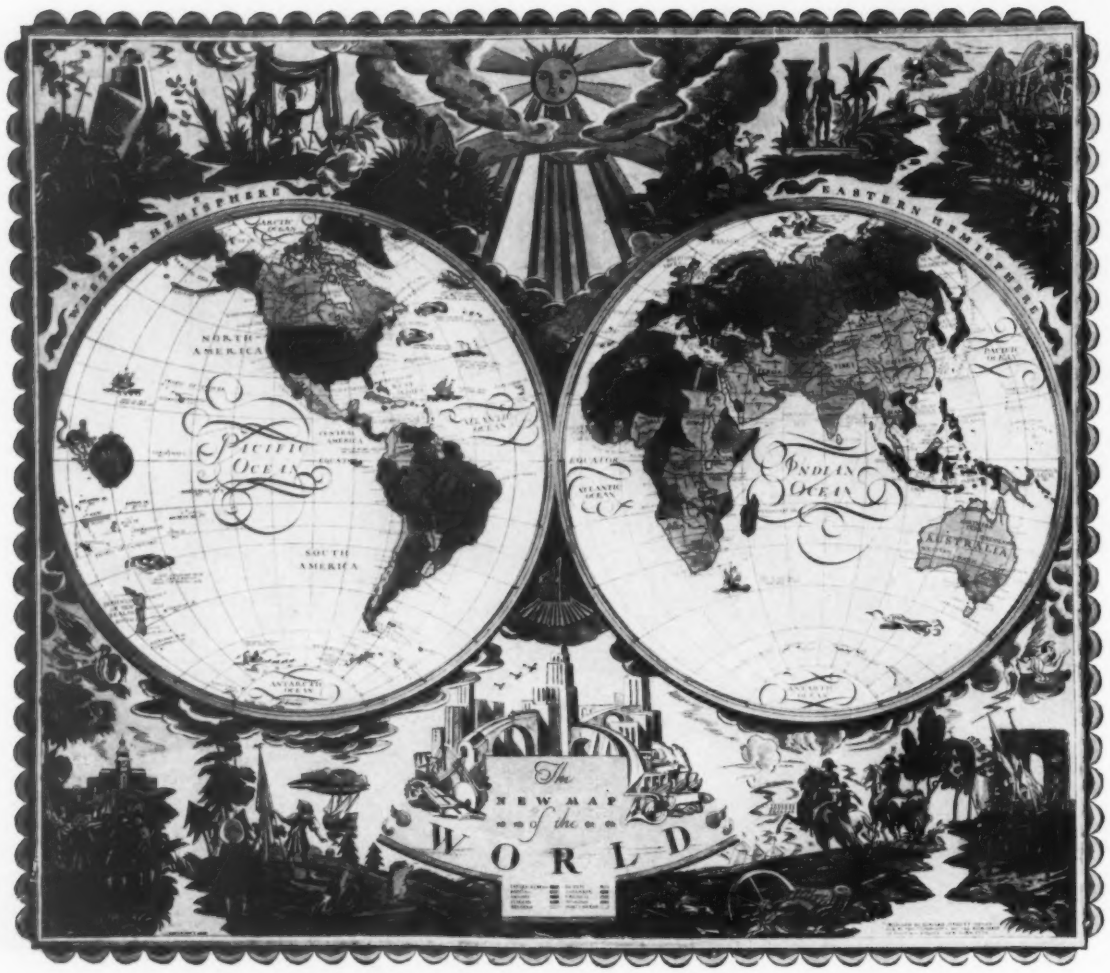
(Above) In this attractive group the chair has a slip cover of canary yellow taffeta, hand quilted. A plain fabric is used here on account of the figured wall paper and screen. Pierre Dutel, decorator

Beds with head and foot boards upholstered in brocade should be protected in summer. (Below) Plain color quilted cotton or linen covers on head and foot board; spread to match, with toile de Jouy flounce

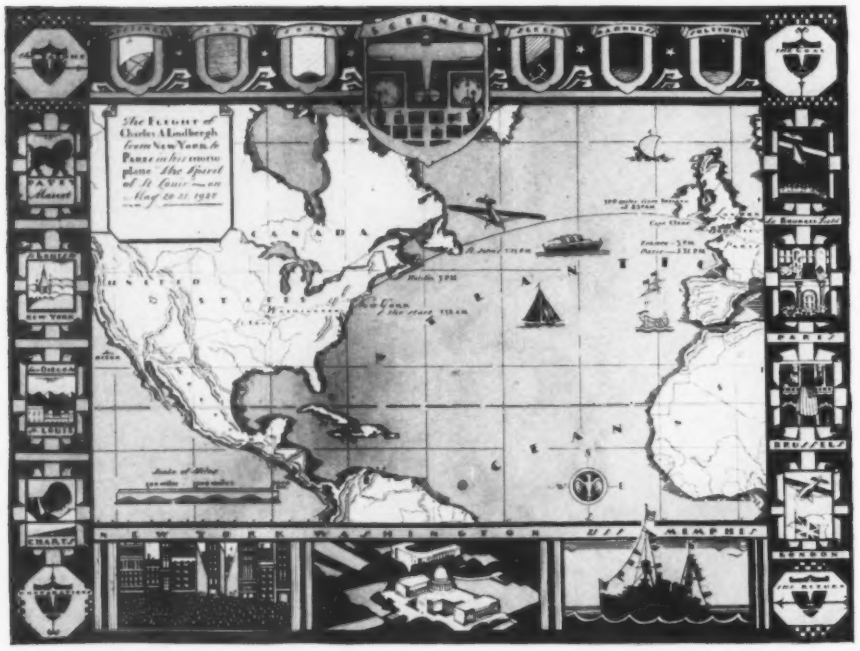




An overstuffed living room chair may be used on a porch if protected by a durable slip cover. (Above) Coarse linen in colorful stripes has been used to make this slip cover which has an interesting laced closing



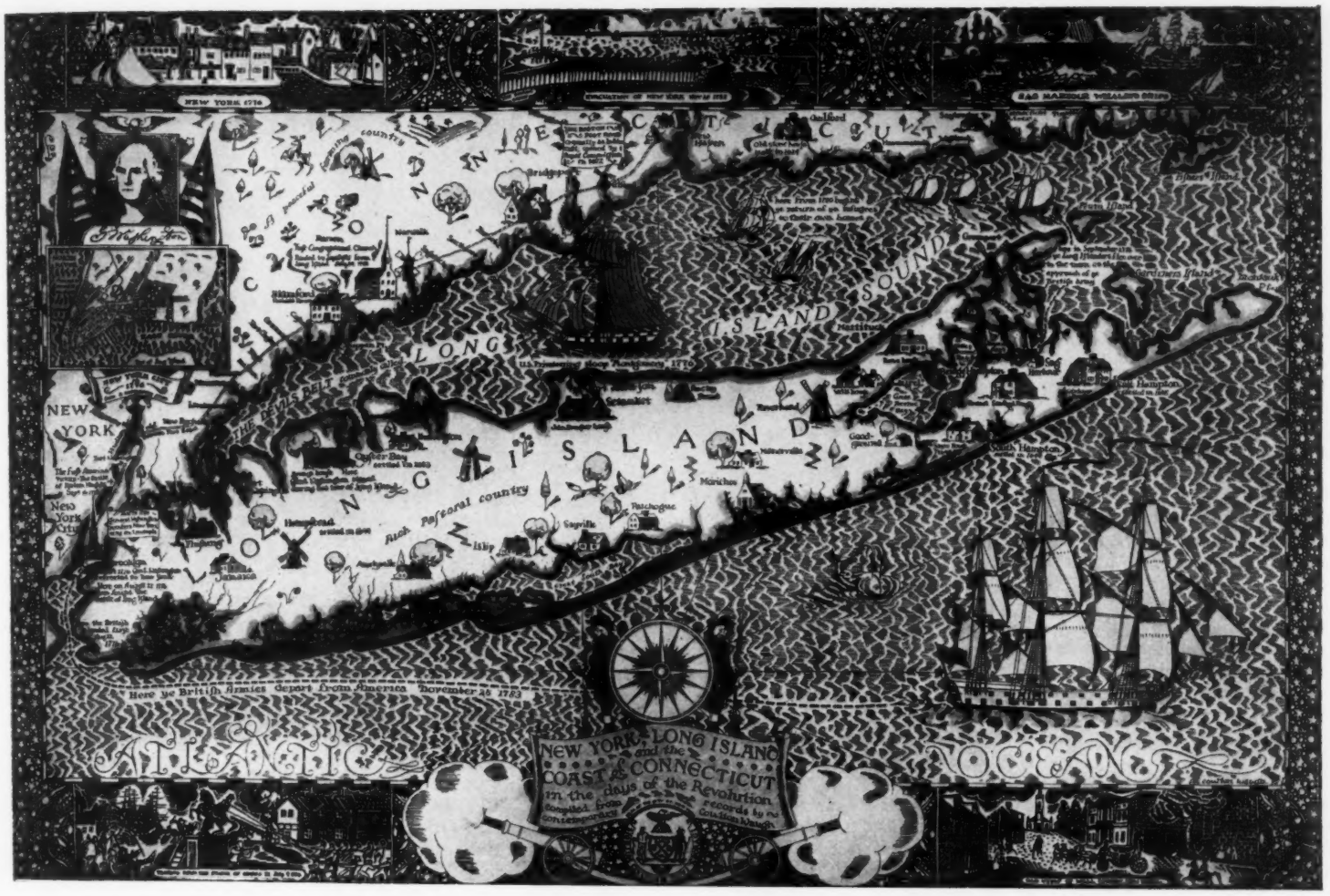
Those who find it difficult to keep up with changing boundaries will find the New Map of the World helpful. It was designed by Edward Everett Henry, and may be had framed or unframed at the Washington Square Book Shop



(Above) The historic flight of "We" on May 20-21, 1927 is commemorated by a decorative map designed and published by Amy Drevenstedt. This map comes in four colors—sea green, Chinese red, blue or tan. Japanese vellum paper

(Right) The student of English literature will enjoy this colorful map which shows the localities of authors' homes as well as the sites of famous incidents in British fiction. It was designed by Paul M. Paine. The Children's Book Shop

NEW MAPS FOR DECORATION


NEW YORK 1776
LONG ISLAND SOUND
LONG ISLAND
NEW YORK
ATLANTIC OCEAN
NEW YORK LONG ISLAND and the COAST of CONNECTICUT in the days of the Revolution

A map of New York, Long Island, and the Coast of Connecticut in the days of the Revolution was compiled from contemporary records by Coulton Waugh. This may be had in black and white, or tinted and antiqued. Childhood, Inc.

No Early American interior should be without at least one of these reproductions. Cape Ann and the North Shore (left) and Cape Cod (above) were both designed by Coulton Waugh to depict maritime development. Childhood, Inc.

Maps have interested man since the beginning of things and old maps have long been a favorite medium for country house wall decoration. These modern versions with their entertaining motifs from old documents are particularly well designed

REVIVING OLD DOCUMENTS

The GARDENER'S CALENDAR *for* MAY

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

FIRST WEEK

FROM now until the close of the season, regular weekly cultivation of all planted soil will be an important activity in every well-kept garden. It makes no difference whether you are growing flowers or vegetables, the advantages will be the same—better root development because the soil is kept loose and friable, better development above-ground because the entire plant is healthy and well fed, and practical immunity from weeds. So cultivate thoroughly, early and late, at least once a week.

By this time, also, most of the young flower and vegetable plants which were sown early in hotbed or coldframe should be well started on the hardening off process which necessarily precedes their migration to their permanent places in the garden. By gradually accustoming them to more and more fresh, open air for a week or so you will avoid the shock of moving them suddenly from protected conditions to full exposure.

In the rock garden there is generally a good deal to do this week. Young, but aspiring weeds will call for attention, some of the plants will need fresh top dressings of peat, sand or stone chips, as the case may be, and here and there will often be found miniature slopes where the spring rains have eroded the soil and perhaps even exposed some roots. All of these conditions are important, though individually they may seem trivial.

Out on the lawn and along the driveway the Maples are coming into leaf, recalling the fact that here and there is a branch which droops too low or in some way spoils the contour of the tree. This is the time to remedy the trouble by pruning, notwithstanding the time-honored custom of doing such trimming in fall or winter.

SECOND WEEK

A GOOD many of our loveliest spring wildflowers vanish completely within a few weeks after the flowers pass, so if you contemplate transplanting any of them later on, you will do well to mark their locations exactly while they are in bloom. Troutlilies and Dutchman's-breeches are particularly skillful in this disappearing act, and Bluets (*Houstonia*) have a baffling way of hiding when one looks for them along in June. Incidentally, if you collect any Troutlilies, seek only the largest bulbs unless you are willing to wait a good while for flowers, for the bulbs of this delightful little wilding are said to take seven years to reach blossoming size.

Of all the spring tonics which can be administered with excellent effects and perfect safety to the garden in general, perhaps none is as good as ground bone. Its effect is reasonably quick, long-lasting and it is devoid of all unpleasant odor and messiness. It can be scratched in as a top-dressing for Roses or herbaceous clumps, or dug into the drills and hills where vegetables, Gladiolus and Dahlias are planted. The coarse and medium grades of raw bone are better than the fine, steamed bone-meal.

In most seasons, the second planting of Gladiolus bulbs can go in now in the Middle Atlantic States, to be followed by the third in about ten days. By this method of succession plantings the flowering season can be greatly prolonged, of course. Full sunlight and a well-drained soil are the best, for the Gladiolus came originally from a region where these blessings were abundant (Africa) and has never got over its preference for them.

THIRD WEEK

WHEN a young plant is first transplanted to a literal place in the sun, it suffers something of a shock. Its whole system of roots and top growth is disturbed and, for a day or two, cannot get settled again. Consequently wilting takes place unless the gardener is one of those careful souls who provide some kind of temporary shade—inverted berry baskets, newspapers or cheesecloth stretched on a frame.

About this time, the Sweet Peas are putting forth some of their strongest growing efforts, reaching higher and higher every day. It sometimes happens that this aspiring habit is underestimated by the gardener, who fails to provide a sufficiently tall support in the way of trellis, netting, brush or other suitable material. The result is that the plants flop over and, instead of producing long, straight flower stems that are good for cutting, twists and distorts them into all manner of unsatisfactory shapes.

Many of the other early garden flowers will be needing attention, too, that they may blossom their best and longest. Whether they are being grown to lend their beauty to the border or to the vases in the house, they ought not to be allowed to ripen seed for, that task once accomplished, they will make no further effort. So, when a flower has withered on the plant, it should be nipped off.

And in the vegetable garden don't forget the Melons, Squashes and other vine crops which were started early under portable forcing frames. If these have reached the stage where they are beginning to spread out over the ground their future health will be improved by nipping off the tips of the runners. This makes them more stocky.

FOURTH WEEK

CLIMBERS of all kinds—annual, herbaceous and woody—will benefit by a little attention this week. They are doubtless making rapid growth now, which means that the success with which they are making connections with their supports is of some importance. Those which cling with stem feet, like the Ivies, will probably be all right, but others, like the climbing Roses, are not so self-sufficient. A bit of soft, thick twine here and there—or, better yet, a collar of leather and a couple of small nails—will do a lot to hold wayward shoots in place and distribute the plant evenly over its support.

House plants of many kinds can advantageously be planted outdoors during the summer, most of them in a partially shaded situation. The change of soil, air and all-around conditions sometimes works wonders with them. Cacti and the various succulents so often grown in indoor bowl gardens are in this class.

The end of May finds the Peonies well in bud. At this stage they are putting forth a deal of effort and will especially benefit from the liberal application of liquid manure to the soil immediately around their crowns. As a matter of fact, this particular kind of quick-action stimulant is excellent for practically all kinds of flowers just before their buds open, for it supplies the final push needed to produce the best color and size of blooms.

When the Lilacs are through flowering, the unsightly skeletons of their trusses had better be broken off at their bases for the sake of appearance and also because such removal will facilitate the development of new wood and flowers for next year.

OLD DOC LEMMON SAYS—"When ye stop to think o' whut a turrible lot o' land there must be into this country it's kind o' ridic'lous how much store some folks set by the leetle smitch of it thet's took up by roads. To hear 'em talk ye'd say thet roads was built o' gold an' di'monds.

"I'm thinkin' 'bout the howdydo over the new highway thet the State is goin' to put through our neck o' woods. The hull blame county's all het up over it, gassin' 'bout whether it'll run through Bill Thomson's farm or Hen Pillikins's or Joel Ewalt's an' figgerin' how many thousands o' dollars Bill or Hen or Joel will git for his land if it does. As if thet warn't enough, half the folks are schemin' to buy this or thet tract o' property, hopin' the highway'll come near it so they can sell out at a wallopin' profit. Meanwhiles the State fellers they just keep on runnin' more survey lines an' not lettin' on to nobuddy which one they're really goin' to use.

"It's all plumb foolishness, to my way o' thinkin'. Mebbe I'm old-fashioned, but these here new cement roads strike me as bein' a dern nuisance, anyway. They ain't purty an' they're hard on a hoss's hoofs an' they cost a lot o' money. Chickens are allus gittin' killed onto 'em, an' so are dogs an' folks, all b'cause they're so blamed smooth thet people tear along 'em like all-possessed. There ain't nothin' to 'em except gittin' where ye're goin' a few minutes ahead o' t'other feller.

"T'warn't like thet in the old days. A road was a real road, then—frien'ly an' full o' leetle hills an' hollers. Flowers an' bushes growed along it an' a man hed time to see 'em. Whut if there was ruts an' thanky-ma'ms an' mud in the spring? A good hoss an' buggy didn't mind thet, an' ye allus knowed ye'd git to where ye was goin' 'thout bein' knocked to Kingdom Come by some goldinged ottermobile."

How the hostess gives charm to her table!

Look for the
Red-and-White Label

— and nourishing too!

In the subtle art of entertaining, Campbell's famous French chefs are valued lieutenants. Especially when the hostess delegates to them the blending of a Pea Soup which will give the exact note of dainty charm.

* * *

Delicate and exquisite in flavor, yet splendidly nourishing as such a soup should always be, Campbell's Pea Soup is a favored social selection.

Puree of the sweetest little peas is enriched with nutritious creamery butter and seasoned to an irresistible perfection in Campbell's Pea Soup.

* * *

Prepared with milk or cream instead of water, Campbell's makes the most delicious Cream of Pea Soup imaginable. And there are 20 other Campbell's Soups listed on the label for your selection. 12 cents a can.

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET

"Now Peter, *—first they all must be Vernaxed"*

"BEFORE you put the furniture back into place, go over each piece thoroughly. Have you used Vernax before? No—I hadn't discovered it myself when I opened the house last summer. But now I use it all the time in town, and you'll soon like it as much as I do.

"You'll find it gets better results than anything you've used—and it's easier on your arms and back! First you put some on a clean cloth—don't use too much . . . it's very rich and creamy. Rub it in well—you'll see from the dirt on the cloth how well it cleans the wood. On very bad places, dab some Vernax over the surface and leave it awhile, then rub it off the same way.

"After you've given this first rub, take a clean cloth, without any Vernax on it, and go over each piece again. You don't need to work and work over it, the way you used to do—this second quick rub brings out the natural lustre. Hereafter the furniture will have to be Vernaxed only once a week.

"Here's the bottle — Got your cloths? All right—you don't need me to supervise you. Just let me know when you're ready to do another room."

To prove the efficacy of Vernax* (distributed by Schieffelin & Co. for Arthur S. Vernay, expert in fine woods), pin a dollar bill to the coupon for an 8 oz. bottle, or send 10¢ for a trial size.

Vernax
Furniture Cream

Sold through Department, Hardware, Drug and Furniture Stores—**60¢** and **$1.00** a bottle.

*Reg. Trade Mark

Laboratory of Schieffelin & Co.
20 Cooper Square, New York City

A-19

☐ I enclose $1 for 8 oz. bottle (to be shipped through my dealer).

☐ I enclose 10¢ for trial bottle.

Name .....

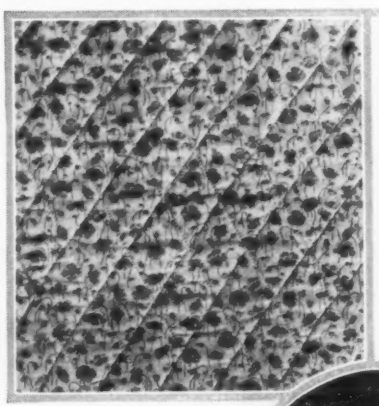
Address .....

Dealer's Name .....

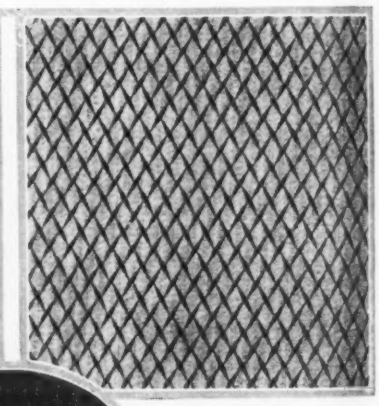
Dealer's Address .....

Above is an unusual slip cover for small chairs, of plain and flowered chintz. The silk dressing table drapery is protected by an organdie cover

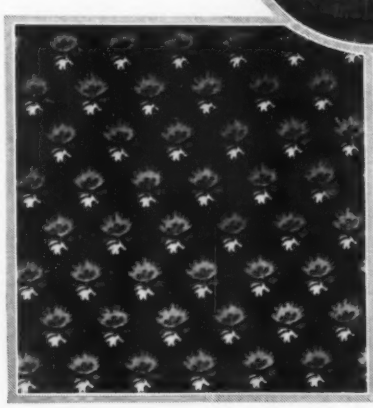
FABRICS FOR SLIP COVERS



(Above) Old-fashioned calico, machine quilted, makes interesting slip covers. Wide color range. McCutcheon

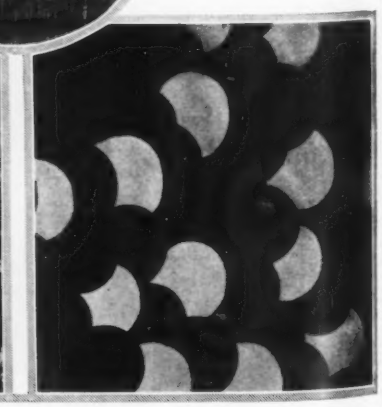


Latticed glazed chintz for use with flowered chintz. Mulberry, orange, blue, or green. Chintz Shop



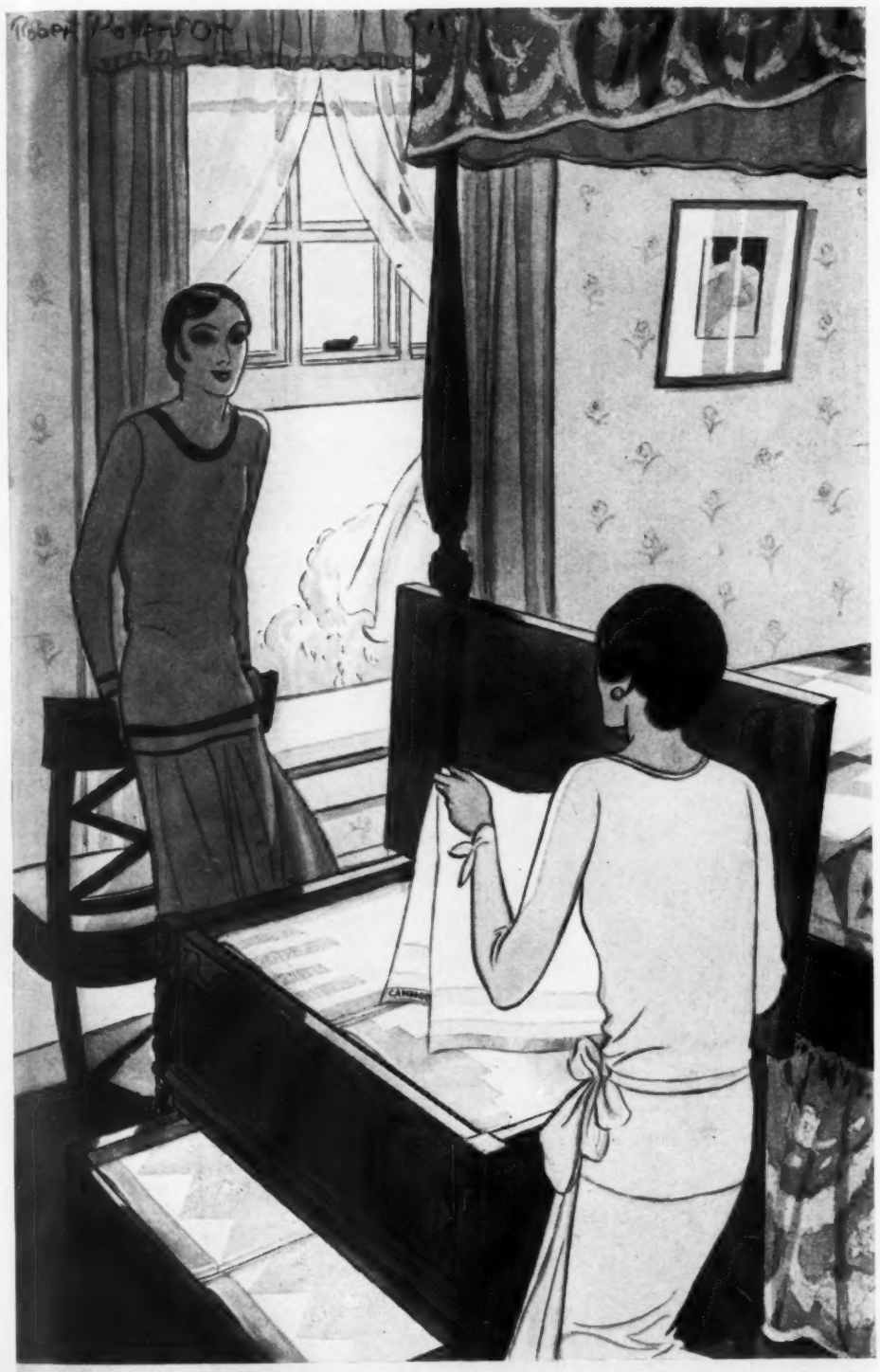
(Above) This glazed chintz with small flower design has brown, green, light or dark blue ground

(Center) Heavy linen in antique weave for curtains or slip covers. Wide color range. Chandler Ireland



Modern chintz with moon design in brilliant orange, black, lavender and green. The Chintz Shop

Have you thought about a permanent towel trousseau for your bathrooms?



CANNON TOWELS

TRADE MARK CANNON REG. U.S. PAT. OFF.

Did you ever stop and count up how many bath towels, face towels, hand towels, wash cloths and bath mats it takes every week for your family, your guests, your maids? Do it; then double that number, and allow extra items for emergencies.

It makes a good many, doesn't it? Yet with Cannon towels you can have all the towel equipment you need. You can have towels you are always proud to see in your bathrooms, towels that wear wonderfully well. And you can buy them at astonishingly reasonable prices.

Here is an estimate of the number of towels needed for a bride's trousseau, figured for a six or eight room house with two bathrooms, and a maid's bathroom.

Towels for family and for guests

Bath, 1 dozen fine
1½ dozen heavy service
Small hand, 1 dozen
Small face, 3 dozen
(many people like the same color but a different design for each member of the family)
Bath mats, 4
Bath sheets (European type), 4
Face cloths, 2 dozen

Towels for maid

(desirable to have these in special colored border)

Bath, 1 dozen heavy service
Wash cloths, ½ dozen
Face, 1 dozen medium
Bath mats, 2

About a hundred! Ample—generous—but not lavish. You might require more or fewer things for *your* permanent towel trousseau. Salespeople in department stores and drygoods stores everywhere will gladly show you Cannon towels. . . . You will find designs as Modern as the most Modernistic Bathroom, conventional stripes and decorative borders too. Cannon colors, rose, turquoise, jade, peach, maize, orchid *are guaranteed absolutely fast.* Cannon prices range from 25c to $3.00, depending on sizes and weights. Cannon Mills, 70 Worth Street, New York City.

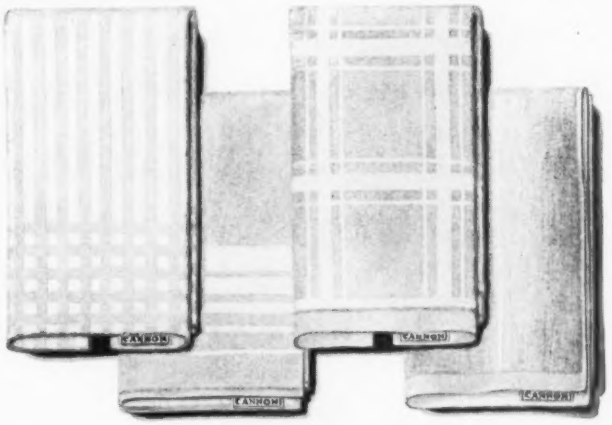
• • •

Cannon Lavender Lawn is a textile achievement, the finest cotton sheet in the world woven of real Egyptian cotton, famous centuries for its long staple. . . . It is packed scented with Yardley's English Lavender. Average size in white sells for about $5.00 each.

Cannon Lineen is a wonderfully substantial sheet, and a very fine buy. Average size in white priced about $1.75.

Cannon Muslin is an exceedingly satisfactory service-weight sheet. Average size, white, about $1.50.

All three grades are made plain and hemstitched. in snowy white, orchid, canary yellow, sea-shell pink, nile green, azure blue and peach.



These newest Cannon towels are reversible. There is no "wrong side." The smart colorful patterns show clearly on each side of the towel. In six new colors—rose, turquoise, maize, peach, jade and orchid. Cannon prices, even for these new towels, are amazingly reasonable. From 25c to $1.50.

To Lovers of Gracious Living

WALL paper made by the Thomas Strahan Company has been used for two generations by people whose homes were planned for gracious, pleasant living. Modes of decorations come and go, but beautifully designed wall paper will endure long after fads of the moment have grown tiresome and been laid aside . . . Appropriate paper for any room in a wide variety of charming colors may be found in the distinguished collection of the Thomas Strahan Company.

Ask your dealer or decorator to show you Strahan Papers.

· THE ADAM ·

How many minuets have been danced against such a dignified background as this medallion paper affords. The delicate lines and the balanced proportions blend especially well with furniture of classic design. Width of paper 30 inches.

THOMAS STRAHAN COMPANY

ESTABLISHED *1886*

Factory: CHELSEA, MASSACHUSETTS

New York Showroom
417 FIFTH AVENUE

Chicago Showroom
6 NO. MICHIGAN BLVD.

Toile de Jouy wall paper in green and white, green carpet and French chairs and day bed painted old white are features of this bedroom. Pierre Dutel, decorator

SCHEMES FOR SUMMER ROOMS

Colorful scenic paper makes a distinguished background for Georgian furniture in this library which was decorated by Pierre Dutel

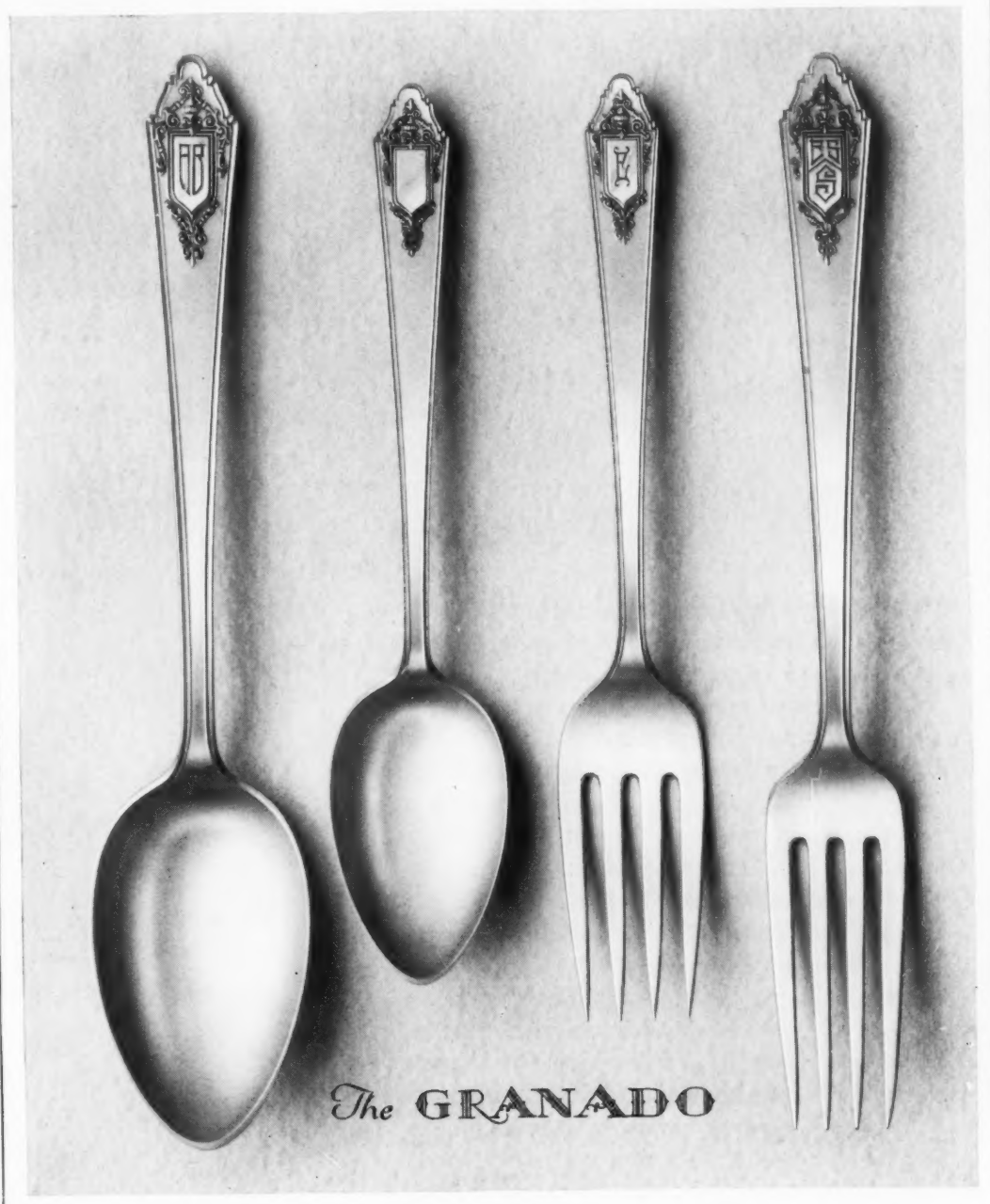
As a change from chintz this country house bedroom has soft taffeta curtains edged with gathered ruffles. The chaise longue cover is toile de Jouy, bringing a pleasing note of design. Diane Tate and Marian Hall, decorators

More exquisite than Words can tell . . . this lovely new pattern in Sterling Silver

These stores will be pleased to show you the GRANADO pattern

Albany, N. Y.—THE VAN HEUSEN CHARLES CO.
Atlanta, Ga.—MYRON E. FREEMAN & BRO.
Augusta, Ga.—L. J. SCHAUL & COMPANY
Baltimore, Md.—A. H. FETTING COMPANY
—HENNEGEN-BATES COMPANY
Birmingham, Ala.—JOBE-ROSE JEWELRY CO.
Boston, Mass.—JORDAN MARSH COMPANY
Brooklyn, N. Y.—WILLIAM WISE & SON
Buffalo, N. Y.—T. C. TANKE, INC.
Charleston, S. C.—W. P. CART COMPANY
Charlotte, N. C.—JOHN M. LITTLE
Chattanooga, Tenn.—L. C. LEACH & COMPANY
Chicago, Ill.—C. D. PEACOCK
—MARSHALL FIELD & COMPANY
Cincinnati, Ohio—THE FRANK HERSCHEDE CO.
Cleveland, Ohio—THE STERLING & WELCH CO.
Dallas, Texas—LINZ BROS.
Dayton, Ohio—HUGHES & NEUBAUER
Denver, Colo.—BOHM-ALLEN JEWELRY CO.
Des Moines, Ia.—S. JOSEPH & SONS
—FRANK SCHLAMPP CO.
Detroit, Mich.—HUGH CONNOLLY & SON, INC.
—WRIGHT, KAY & CO.
Duluth, Minn.—BAGLEY & COMPANY
Evansville, Ind.—CHARLES F. ARTES, INC.
Grand Rapids—J. C. HERKNER JEWELRY CO.
Hartford, Conn.—HENRY KOHN & SONS, INC.
Houston, Tex.—L. LECHENGER
Indianapolis, Ind.—CHARLES MAYER & COMPANY
Jacksonville, Fla.—V. E. JACOBS CO.
Kansas City, Mo.—OPPENSTEIN BROS.
Knoxville, Tenn.—W. J. HEINS, INC.
Little Rock, Ark.—CRESCENT JEWELRY CO.
Los Angeles, Cal.—DONAVAN & SEAMANS CO.
—MONTGOMERY BROS.
Louisville, Ky.—VIC LORCH & SONS
—CHAS. C. WRIGHT & CO.
Milwaukee, Wis.—BUNDE & UPMEYER CO.
Minneapolis, Minn.—WHITE & MACNAUGHT
Montgomery, Ala.—KLEIN & SON
Nashville, Tenn.—JENSEN & JECK COMPANY
New Haven, Conn.—S. H. KIRBY & SONS, INC.
New Orleans, La.—HAUSMANN, INC.
New York City—JOHN WANAMAKER
Norfolk, Va.—D. P. PAUL COMPANY
Oklahoma City, Okla.—ROSENFIELD JEWELRY CO.
Omaha, Nebr.—THE C. B. BROWN CO.
Philadelphia, Penn.—JOHN WANAMAKER
Pittsburgh, Pa.—JOHN M. ROBERTS & SON CO.
Portland, Me.—J. A. MERRILL & CO.
Portland, Ore.—FRANK A. HEITKEMPER, INC.
Providence, R. I.—TILDEN-THURBER CORP.
Richmond, Va.—SCHWARZSCHILD BROTHERS
—SPILLING'S
Rochester, N. Y.—E. J. SCHEER
St. Louis—HESS & CULBERTSON JEWELRY CO.
Salt Lake City, Utah—BOYD PARK, INC.
San Antonio, Texas—E. HERTZBERG JEWELRY CO.
San Francisco, Cal.—SHREVE, TREAT & EACRET
Seattle, Wash.—HARDY & COMPANY
—L. W. SUTER, INC.
Sioux Falls, S. D.—FRANK HYDE JEWELRY CO.
—SMITH JEWELRY COMPANY
Spokane, Wash.—MEMHARD & MILLER
Springfield, Ill.—JOHN W. FEE
Springfield, Mass.—TRUE BROTHERS
Tampa, Fla.—BECKWITH-RANGE JEWELRY CO.
—OWEN-COTTER JEWELRY CO.
Tucson, Ariz.—GREENWALD & ADAMS, INC.
Tulsa, Okla.—SANDERS RONES & CO.
Washington, D. C.—R. HARRIS & COMPANY
Wichita, Kan.—CLEON A. WHITNEY
Wilmington, Del.—BANKS & BRYAN
—BAYNARD'S, INC.

Only a partial list of cities and stores where the GRANADO pattern is being presented can here be given. If the name of your favorite shopping place does not appear, please write us.



ONLY by seeing the GRANADO design in actual silver can you properly appreciate the rare beauty and loveliness of this new pattern in Sterling Silver tableware. Only then can you note its exquisite modeling, its delicacy of ornamentation, its mellow, rich finish. Not until you take a piece in your own hands can you sense its generous weight, perfect balance and unmistakable Sterling feeling.

At any of the jewelers listed, you may see and examine at your leisure the GRANADO pattern. You will be welcomed as a visitor, whether or not you may be a purchaser at just this time. And we know you will thoroughly enjoy becoming acquainted with this latest creation in lovely Sterling.

Send today for a copy of the Granado Brochure, which awaits just your request.

Treasure R L B Co. TRADE MARK

ROGERS, LUNT & BOWLEN CO. *Silversmiths*
GREENFIELD , , , , MASSACHUSETTS

Treasure R L B Co. TRADE MARK

Member of the Sterling Silversmiths Guild of America

What is Modern Furniture?

THE designs of Danersk furniture are developed with a definite conception of what is most truly modern in home furnishings.

We believe that nothing—be it art, literature, or furniture—can survive from the past unless it has some real meaning in our lives today.

This is true of antiques. The finest are, in a sense, the most modern; they have a beauty which lives today. Otherwise nothing in furniture would become antiquated, and much more has vanished into righteous oblivion than has survived to become priceless.

Every Danersk piece, original or period, is designed and made with this thought: that its character, its grace, its comfort must be in harmony with the modern art of living, must bring an intimate and lasting charm to your home.

We believe you will sense this creative spirit the moment you step into our showrooms. And here you will find a lovely collection of individual pieces and related groups for every room in the home.

DANERSK FURNITURE

ERSKINE-DANFORTH CORPORATION
Designers and makers of choice furniture

NEW YORK: 383 MADISON AVE. *CHICAGO:* 620 N. MICHIGAN AVE.

Distributors

LOS ANGELES: 2869 WEST 7TH STREET
BOSTON: 132 NEWBURY STREET
CLEVELAND: 11129 EUCLID AVENUE

This wall paper in a Long Island country house is egg plant color with design in yellow, magenta and green. The woodwork is pine, and the carpet bottle green. Diane Tate and Marian Hall, decorators

SCHEMES FOR SUMMER ROOMS

A slip cover of sunfast cotton in a narrow self tone stripe is used as contrast to flowered chintz hangings

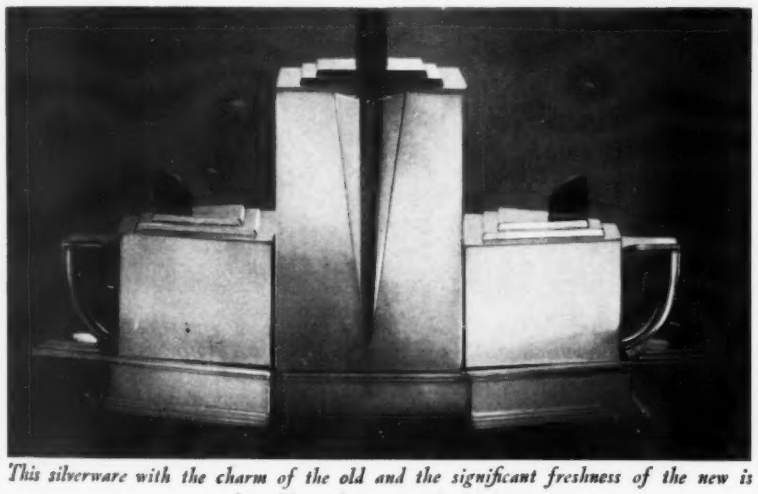
A cool color scheme distinguishes this modern room. The wall paper is gray and green; the furniture is two shades of gray with green satin upholstery piped in black. Black carpet. Pola Hoffman, Inc. Decorators

Note the simplicity of design and the beautiful emphasis on the quality of the silver itself

new SOPHISTICATION *in keeping with fine old traditions of* SILVERSMITHING

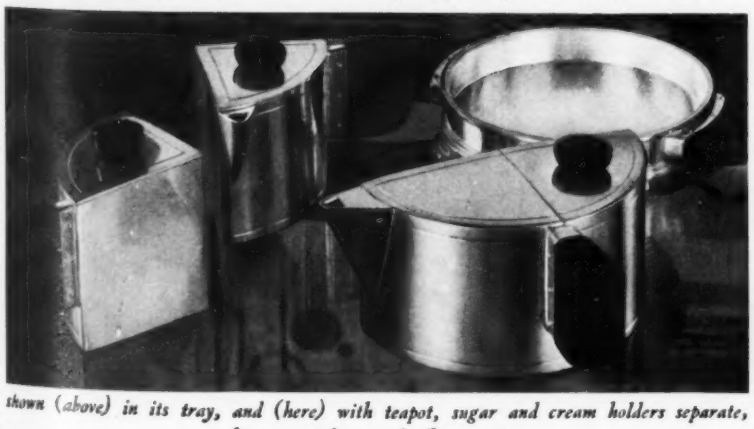
Decorative expressions of today, these tea services in the modern manner are ideal from the practical point of view for use in dinettes, breakfast nooks, on little tables, or for tea wagons. They are easy to care for and take up little space. The tea services above and below are made by the Wilcox Silver Plate Company Division.

With the return to elegance established by the mode, this gracious and formal new pattern has been created by the Barbour Silver Company Division (above)



This silverware with the charm of the old and the significant freshness of the new is admirably made to serve its purposes

Compact to fit into the scheme of daily living, this service



shown (above) in its tray, and (here) with teapot, sugar and cream holders separate, forms a striking and efficient unit

A SIMPLICITY at once classic and modern marks the new hollowware in International Silverplate. Whether your taste dictates the sophisticated severity of the newest silver, or the gracious elegance and formality of Period designs, you may choose International Silverplate not only with certainty you will secure harmony of shape and pattern, but also a service thoroughly in keeping with the fine old traditions of silversmithing.

Twentieth century craftsmen have simplified silverware to suit the needs of today, making it beautifully appropriate for modern apartments with smaller rooms, where an effect of spaciousness is desired, although space is at a premium. New designs of International Silverplate are in no sense "experimental." They are creations of practical designers who have sensibly studied the decorative trends of our times.

International Silverplate does not go out of fashion. Platters, vegetable dishes, tea services are ideal gifts. They last and are in style for a lifetime. They are guaranteed by a maker whose name has long represented high quality and fine workmanship; yet they are not costly.

When the dealer tells you that silverware is an INTERNATIONAL brand you are assured of value. Should he not have the particular piece or pattern wanted, he can get it for you. For illustrations of a wider variety of such goods, as are shown on this page, write for booklet No. HW-131. Address Dept. E, International Silver Company, Meriden, Conn.

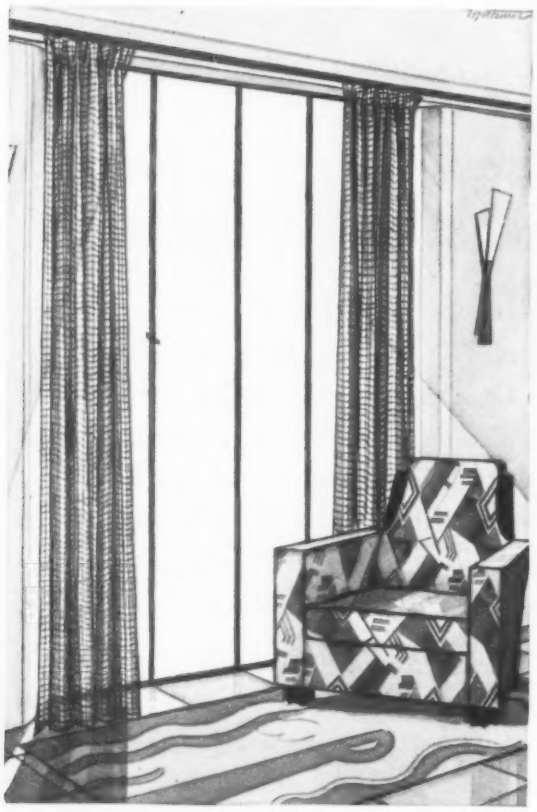
Matching the well-known flatware patterns

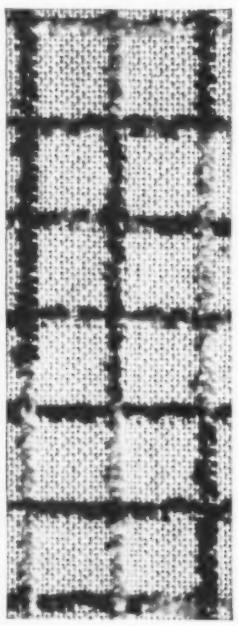
In addition to designs as illustrated, special patterns are made to match the knives, forks and spoons of the well-known brands of 1847 Rogers Bros., Holmes & Edwards and Wm. Rogers & Son.

INTERNATIONAL SILVERPLATE

TRADE INTERNATIONAL S CO. MARK

The Colors of Carnival Days in Romantic Sardinia are guaranteed fast in this new Orinoka Drapery Fabric of Variegated Chenille





GUARANTEE: *These goods are guaranteed absolutely fadeless. If color changes from exposure to sunlight or from washing, the merchant is hereby authorized to replace with new goods or refund the purchase price.*

PERHAPS you have heard them, the tales of ancient Sardinia . . . sparkling with the audacity of her brigands . . . glowing with the brilliance of her religious festivals . . . all tinged with a gorgeousness of color—the rich, vibrant color that is her true personality . . . they have been famous for centuries.

Today these same captivating colors are found in the newest Orinoka drapery fabric—"Carnival Chenille." It makes draperies that are gay with the radiance of Italian sunshine. Upon a linen-colored ground, chenille threads in perfect Sardinian colors are woven into a smart, square design.

This fabric is especially effective in a sun-room, for light brings out the splendor of it. And then, because it is sun and tubfast, neither the brightest sun nor washing will fade it. The colors are so nicely varied and the design so simple, that they blend perfectly with other furnishings. The texture is fine and sturdy.

Ask to see Orinoka Guaranteed Sunfast Carnival Chenille, No. 2886. If you will mail the coupon below, we shall be pleased to send you a copy of the Orinoka booklet. It is full of practical suggestions for draping windows, and illustrates room interiors and new fabrics in full color. It is free.

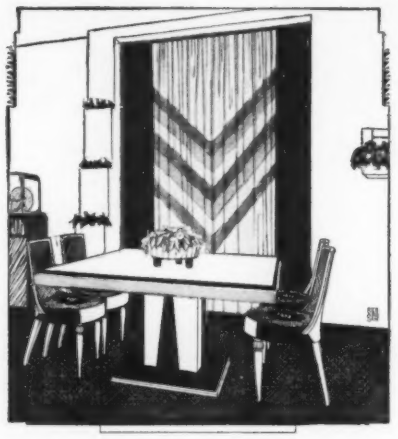
THE ORINOKA MILLS, 215 Fourth Avenue, New York

Please send me, without charge, the new 24-page Orinoka booklet, "Color, the Secret of Beautiful Homes."

Name_____ Street_____

City_____ State_____ 1410

Orinoka

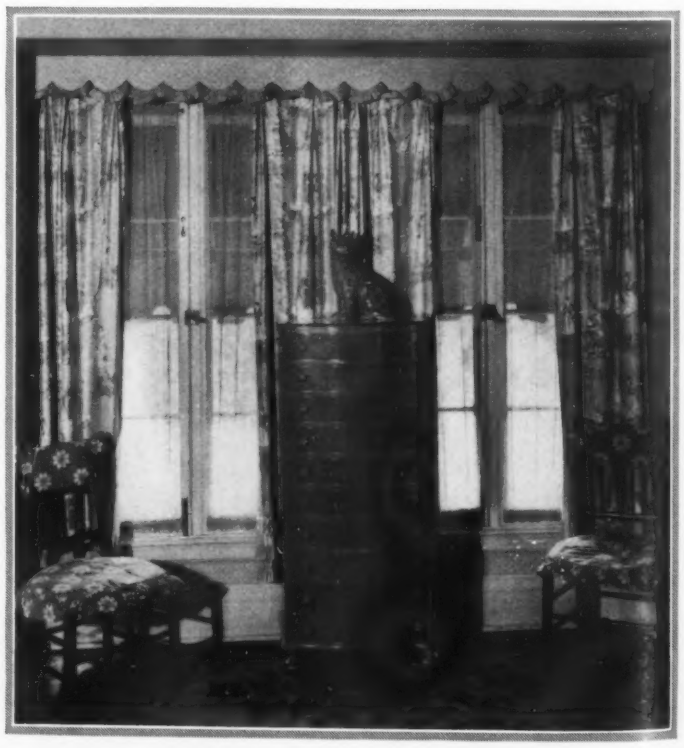


Glass curtains of pale peach chiffon or voile are trimmed with two bands in darker shades. Draperies are pinkish orange

COUNTRY CURTAINS

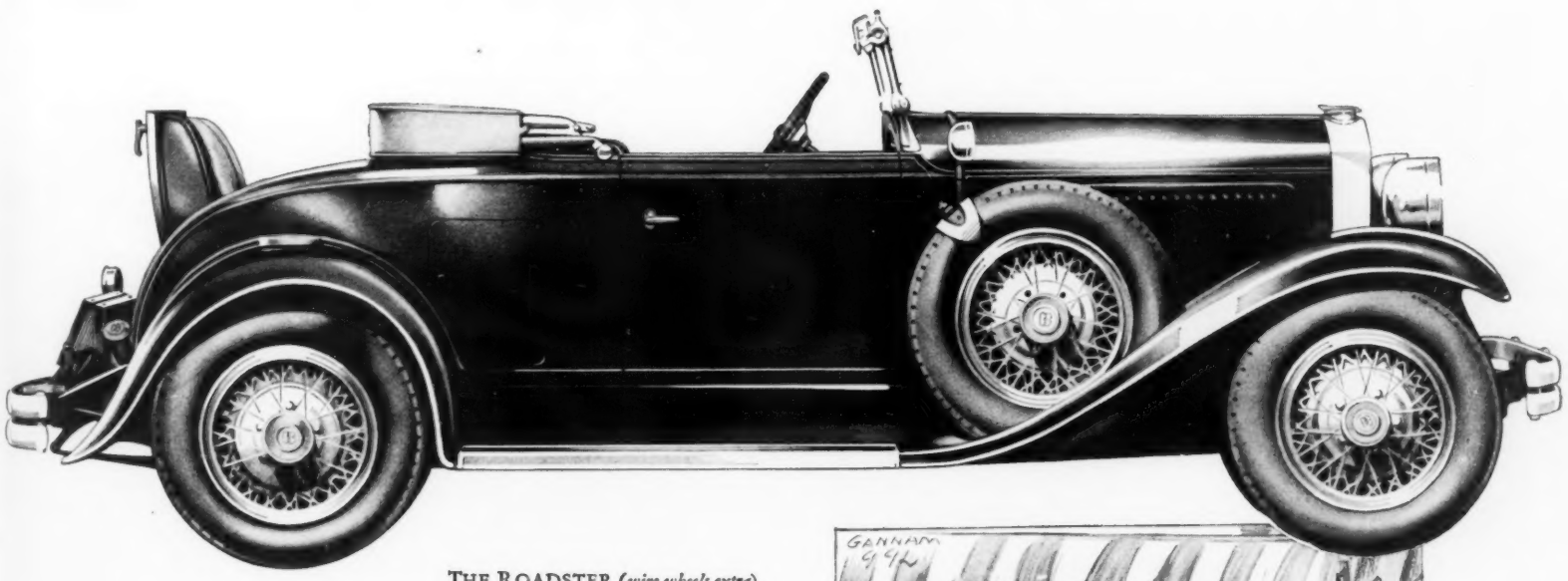
(Above) Modern glass curtains of white embroidered voile. Hangings, pink and silver damask. Park Avenue Galleries

(Above) Graceful curtains of casement cloth dyed blue and trimmed with fringe. The glass curtains are cream organdie



In this little girl's room the polka dot wall paper covers the valance board which has a scalloped edge outlined with glazed chintz ruffles, Whitehall, Inc., Decorators

A custom-car in all but price— and the price is now still lower



THE ROADSTER *(wire wheels extra)*

LARGEST, handsomest and most luxurious of all Dodge Brothers motor cars—the Dodge Brothers Senior is a custom car in all but price. Its performance and long life bear out that conviction with finality. Walter P. Chrysler inspired the Dodge Brothers Senior —fashioned, tailored and equipped it in the Chrysler way. Dodge Brothers offer it as an example of that skill and craftsmanship so characteristic of Dodge Brothers motor cars. At present much lower prices, the Dodge Brothers Senior transcends in value, in style, in beauty, and in its intrinsic worth, cars costing much more.

NEW LOWER PRICES: $1495 TO $1595 F. O. B. DETROIT

DODGE BROTHERS SENIOR

CHRYSLER MOTORS PRODUCT

Carlin Comforts

A Woman's Bedroom by John W. Root

Selected for the Metropolitan Museum of Art

We are permitted to announce that by invitation of the Metropolitan Museum of Art in New York City, we participated in the recent Exhibition of Contemporary American Design. In the illustrated setting the Bedspread, Pillow and Chaise Longue Throw, which received so much favourable comment from interior decorators and the visiting public, were designed and created by the Carlin Shops. We are devoted exclusively to intimate and divine feminine things — Silken Puffs and Pillows, Couch Throws, Chaise Longue Covers and Blankets, Pajamas and Bed Jackets and Travel Accessories — lovely beyond expression but modestly priced.

CHICAGO
662 N. MICHIGAN AVE.
at Erie St.

NEW YORK
528 MADISON AVE.
at 54th St.

Harry G. Healy

The Garden Club of Rye, N. Y., presented a prize-winning composition of a bay window planting which featured Azaleas and conifers with Wistaria and Ivy against the wall and potted plants indoors

THE NEW YORK SHOW

In the Federated Garden Clubs competition a first prize was given to the simply designed little pool garden above. This was entered by the Club of Douglaston, Long Island

Second prize in the Federated competition was awarded to the Hempstead Community Club for its splendid pool composition against a house wall. Well-chosen flowers accented the conifers

French Furniture, exuberant with color and the sheen of rare woods, is silhouetted here against a simple background of soft pastel tones.

NEW YORK GALLERIES, INC., *Decorators*

FRAGRANT with the blithesome spirit of XVIII Century France, the decorative treatment of this room suggests an environment in which a *penchant* for the exquisite finds expression.

¶ If you happen to be engaged in the fascinating pursuit of decorative ideas, a leisurely half hour or so in our Galleries will reveal a source of inspiration to the sophisticate, intolerant of the commonplace.

New York Galleries
INCORPORATED
Madison Avenue, 48th and 49th Streets
CABINETMAKERS DECORATORS ANTIQUARIANS
ARCHITECTURAL REMODELING

© 1929, N. Y. G.

And now... du Pont offers **a new and improved** *Tontine washable window shade*

Test in Your Home a Window Shade of This Beautiful New Material for Only $1.00

Tontine shades can be washed clean—freed from every trace of dust and stain with soap, water and brush.

LABORATORY research and constant experimentation, backed by a fundamental and inherent desire to furnish the public with a good window shade made better, have made this development possible. The perfecting, at no greater cost to the consumer, of a more beautiful, more washable and longer-lived Tontine window shade, is in keeping with the general policy that has established the leadership of du Pont in the window shade industry.

Heavier in Weight—More Durable

The two most important features of the new and improved du Pont Tontine are its greater weight and beautiful smooth finish. By impregnating the base fabric with an additional amount of that most durable, water- and wear-resisting material known as pyroxylin—the same basic substance used in making the famous du Pont Duco—du Pont Tontine has been made materially heavier in weight, which makes for greater washability—and longer life. Soap, hot water and a brush will restore Tontine's original beauty and freshness always. Rain or dampness will not harm it—nor will it crack, pinhole, fray or fade, and with this new and improved Tontine years of service are added to the life of your window shades.

Smooth Finish—Added Beauty

The soft, smooth finish of this new Tontine greatly enhances its appearance. Then, too, with this smooth finish dust and dirt will not cling so readily, thus reducing the number of times your shades will require washing. For maximum shade satisfaction, always ask your dealer to mount your Tontine shades on the companion product—Tontine Rollers.

THIS SPECIAL OFFER

Test In Your Own Home a Window Shade of This Beautiful New Material for Only $1.00.

In order that you may become acquainted with the merits of this new and improved material, we will make you an introductory offer, for a limited time only, of a window shade of the new du Pont Tontine for only $1.00. You may select from any one of four of our most popular colors—white, cream, green, ecru. Send in the coupon below—test a shade of this beautiful new Tontine for yourself. Place it on the bathroom window. Here the test is usually more severe than in any other room. Deliberately smear dirt across it—then scrub with a brush, soap and plenty of hot water. See how the original beauty and freshness of du Pont Tontine are instantly restored.

Send in Your Coupon Now!

This special offer of a new Tontine washable window shade at $1.00 remains open only until July 1st, 1929. This Tontine shade at $1.00 is for introductory purposes only, and for this reason we can allow only one (not exceeding 40 inches in width) to a home. The retail price of Tontine washable window shades, depending on the length, width and accessories, is from $1.75 up. Mail us the coupon today. You will receive your Tontine window shade in a few days.

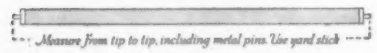
DU PONT

TONTINE

REG. U. S. PAT. OFF.

THE *WASHABLE* WINDOW SHADE

Follow These Details



Measure width of shade you wish to replace with the Tontine test shade. Measure tip to tip, including metal pins at ends of roller (see diagram above). Measure also length of shade unrolled. Specify which color is wanted: White, Cream, Ecru or Green. Fill out coupon fully. Pin $1.00 to coupon.

(This offer closes July 1, 1929)

E. I. DU PONT DE NEMOURS & CO., Inc.
100 Du Pont Avenue, Newburgh, N. Y. HG-May

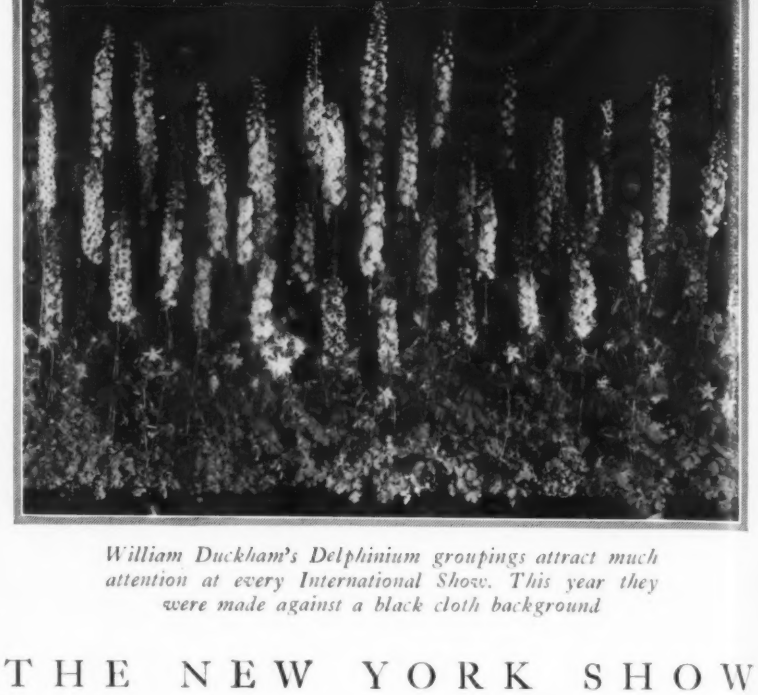
Canadian subscribers enclose $1.50 and address coupon: Canadian Fabrikoid Limited, New Toronto, Ontario, Canada.

Herewith $1.00 pinned to coupon. Please send me complete Tontine shade.....inches wide, tip to tip (cannot exceed 40 inches), and.....inches long (shade unrolled).

White ☐ Cream ☐ Ecru ☐ Green ☐

Name.....

Address.....



William Duckham's Delphinium groupings attract much attention at every International Show. This year they were made against a black cloth background

THE NEW YORK SHOW

Percy Chubb was awarded the gold cup of the Holland Bulb Growers' Association. This, Mr. Chubb's third victory, gives him permanent possession of the trophy

Bloom bordering the walk around the gold medal winning garden of John Scheepers, Inc., was supplied largely by Tulips, Hyacinths, Primroses and Pansies

One of the

Smartest Brides in Washington

Mrs. Edward Cortlandt Parker

chooses this silver for it's "Distinguished Beauty of Design"

Mrs. Edward Cortlandt Parker, the former Miss Charlotte Riggs of Baltimore, in her exquisite wedding veil of rose point lace

HER distinguished connections in Baltimore and Washington—her recent brilliant wedding at Emanuel Church, Baltimore—her delightful blonde beauty and sparkling personality — make Mrs. Edward Cortlandt Parker one of the most interesting and important brides of the season.

Mrs. Parker's new home is in Washington. There, as a leader in the smart younger set, she entertains charmingly.

A personal decision

Graciously, she has consented to reveal one of her very personal decisions as an important young hostess—the selection of her silver.

Mrs. Parker's choice was Gorham Sterling, in the beautiful Fairfax pattern.

As she says—

"Every bride instinctively desires the most distinguished of all silver. Gorham Sterling meets her every wish. Each lovely Gorham piece seems a miracle of beauty in design.

"I selected the Fairfax pattern because I admire its exquisite simplicity. What a magic touch this Gorham artist had, to create such perfect things as are these Fairfax pieces, from coffee spoon to dinner knife!

"Fairfax has such classic lines and yet it so marvellously fits into the most modern table setting . . . It has the timeless beauty of a superb design."

To many distinguished brides, their Gorham Sterling is—as it is to Mrs. Parker—"a most treasured, most admired possession."

Artists-in-silver

Nowhere in the world is there a more gifted group of artists-in-silver than the Gorham designers. In their delicately precise hands, silver, the subtlest, the most elegant of metals, achieves the sweeping grace, the distinction of sculpture. On each lovely Gorham piece they bestow the indefinable touch that comes only from a genius of design.

That is why Gorham Sterling has been for nearly a century and is today the choice of women of inherited position and distinguished taste.

A dinner setting in Mrs. Parker's home, showing her beautiful Fairfax Sterling

Amazingly low cost

And the amazing thing to know is how small an investment purchases this most beautifully designed of all Sterling—perfect for today and for all time. There are many sets of hollow ware and flat silver in matching patterns which may be had at surprisingly low cost.

Your jeweler will be proud to show you the Fairfax and many other beautiful patterns in Gorham Sterling. The Gorham Company, Providence, R. I., and New York City.

SIX FAIRFAX TEASPOONS COST ONLY $12; SIX DESSERT KNIVES, $20; SIX DESSERT FORKS, BUT $21.50

GORHAM

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS

FLOWERS beautiful in any vase are doubly beautiful in the right vase—such as the full richness of red roses in a Weller Pottery bowl of Coppertone. Here the bowl in its shape and texture resembles a piece of ancient copper that centuries have mottled with green. . . . Other Weller bowls and vases have an unusual freshness of luster—or are overglazed or underglazed, with any colors in living fire. . . . Besides Weller flower holders, observe massive old candlesticks, fruit platters, lamp bases, jars for plants—and some thick fruit-patterned cups and plates as in the days of monasteries. Prices for any of this pottery are doubtlessly less than you believe. Write for descriptive folders. The Department of Decorative Arts, The Weller Potteries, Zanesville, Ohio—*Potters since* 1872.

WELLER POTTERY

Harry G. Healy

An outstanding feature of this year's show was the exhibit of F. R. Pierson, three views of which are shown on this page. Old Boxwood was well used

THE NEW YORK SHOW

One section of the Pierson garden was a little lawn refreshingly simple, enclosed with Roses and leading through an archway to the rock garden area

In the rock garden choice appropriate plants were arranged on both sides of the pathway. These were legibly labeled—a helpful and important feature

PYROFAX GAS MAKES A GENUINE GAS RANGE POSSIBLE ANYWHERE

"I am in love with my range, and Pyrofax Gas Service is most satisfactory"

—Mrs. B——, Maryland

SUPPOSING *you* had been trying to get along with a slow, troublesome, inconvenient stove in the kitchen and then got real gas and a real gas range, even though you lived miles from any city gas supply—wouldn't your enthusiasm inspire you to write us exactly as Mrs. B—— did when she started to use Pyrofax? Every woman knows that there never has been a fuel so completely satisfactory, so thoroughly suited to every cooking occasion as real gas. Heretofore, homes in the country have had to get along with some sort of compromise in the kitchen—slow, inefficient fuels, apt to be dirty; clumsy cooking methods; the *next* best things to gas.

But now, with Pyrofax, every home in the suburbs or country can have *real gas* and a *genuine gas range* for cooking. Pyrofax is actual gas, made from natural gas, stored in steel cylinders and delivered to thousands of country and suburban homes and institutions. The organization behind Pyrofax is national, and the delivery service is maintained with the highest standards of dependability and efficiency. There are two to three months' supply of genuine gas, cooking for the average family, in every cylinder of Pyrofax. Two cylinders are kept outside in a neat steel cabinet, one in use, the other a reserve.

And what gas ranges there are to choose from, when you use this perfect country fuel! The very modern ranges enameled *in color*—you can find one to match the decorative scheme in your kitchen and make it the most cheerful room in the house! Pure white enamel and nickel if you like them better. With or without oven-heat regulators. Right-hand or left-hand ovens—any sort of gas range that you set your heart on.

Let us send you complete information about Pyrofax Gas Service. Return the coupon.

CONVENIENT TERMS

A small down payment enables you to start cooking with gas at once. Spread the balance over a full year, if you like. Pyrofax equipment, including the gas range of your choice and complete installation, is surprisingly low priced.

AS LITTLE AS **$37.50** *DOWN*

PYROFAX DIVISION
CARBIDE AND CARBON CHEMICALS CORPORATION

Unit of Union Carbide UCC *and Carbon Corporation*

Carbide and Carbon Building, 30 East 42nd Street, New York

BOSTON—1017 Old South Bldg.
CLEVELAND—Madison Ave. and W. 117th St.
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SAN FRANCISCO—114 Sansome St.
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PYROFAX DIVISION HG-5-29
CARBIDE AND CARBON CHEMICALS CORPORATION
(Please address office nearest you)

Please send me some of your interesting literature on Pyrofax and the name of the nearest dealer.

Name_____

Address_____

"Beauty is created by the emotion of the artist"—SCHOEN

ADVENTUROUS . . . modern . . . intriguing . . . are these creations of Roseville craftsmen. In them you see expressed through fascinating form the spirit of vital artistry . . . fashioned with today's appreciation of beauty.

How you will adore these Futura shapes! Picture flowers in them . . . wonderfully exquisite in your home . . . a touch of dashing charm in your living-room or hall or library . . . yes, in any number of places.

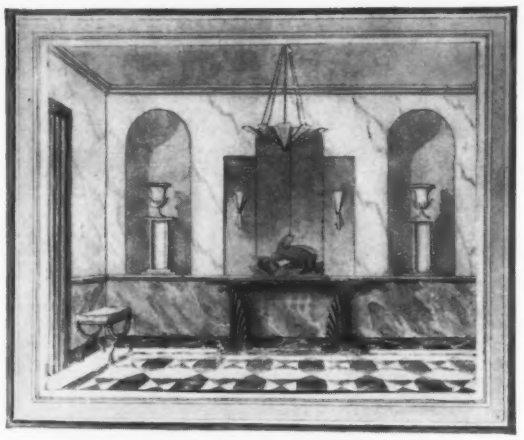
Many are the kinds of pieces to choose from . . . in several soft harmonies of delicate coloring . . . with tastefully modeled decorations . . . superb . . . distinctive . . . vastly interesting!

There are jars, vases, bowls, hanging baskets, jardinieres, window boxes, wall pockets, candlesticks . . . scarcely any two alike. Displayed at leading stores, where you may make a selection for yourself, or remember some one with a cherished gift.

We will gladly send you a free copy of the beautifully illustrated booklet, "Pottery". Write for it.

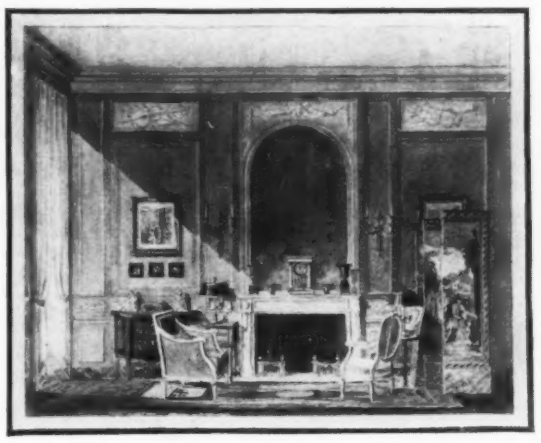
THE ROSEVILLE POTTERY CO., *Zanesville, Ohio*

ROSEVILLE POTTERY



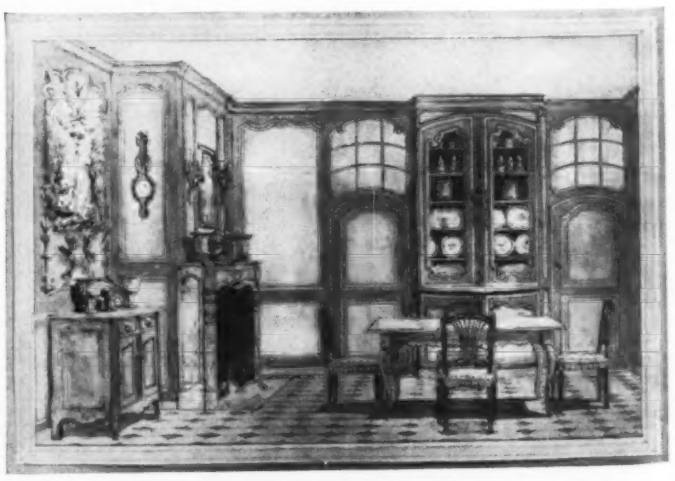
The Paris Ateliers of the New York School of Fine and Applied Arts recently exhibited these designs for interiors at the Anderson Galleries

FROM THE PARIS ATELIERS



An interesting foyer incorporating blue, greys and yellow, designed by Dorothy Hinman (top) contrasts with a salon designed by Patti Foos

(Left) This sketch by Frances Gilman for a rococo anteroom was inspired by research in Venice. Old ivory, blue, green and gold mingle harmoniously



A Provincial dining room of the period of Louis XV was designed by Louise Sparrow. Painted pieces in tones of yellow and blue-green reign here

WATSON STERLING — PURE DESIGNS THAT ARE ALWAYS BEAUTIFUL

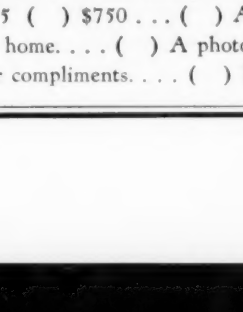
Beauty that lives and lives...

John Alden — Gov. Dummer — John Adams — Priscilla Alden — Wentworth

"Simplicity is the purest form of art"
Ruskin

Writing in prize competition, thousands of women from all over America and from two countries abroad . . . placed their unqualified stamp of approval and preference on these pure Watson designs as possessing all that is fine and smart and permanent in beautiful solid silver tableware.

THE critical hostess may choose Watson Sterling, purest solid silver tableware, with utmost certainty that its beauty and charm are authentic and smartly correct . . . The exquisite designs shown here were approved and judged supreme by thousands of women voting from every state and abroad . . . Like many other modern hostesses and brides-to-be, you may wish to purchase out of income. We shall be pleased to assist you, making all arrangements through your favorite jeweler. Please fill out the form below and mail it to us.



WATSON
Sterling Silver
Solid Silver 925/1000 Fine

To The Watson Company, Attleboro, Mass.

My name is _____

My address is _____

City _____ State _____

My favorite jeweler is _____

I would like to have . . . . ( ) particulars of your convenient payment plan whereby I may obtain a service of Watson Sterling (solid silver 925/1000 fine) for ( ) $65 ( ) $150 ( ) $295 ( ) $750 . . . ( ) A specimen spoon in the_____ design to examine at home. . . . ( ) A photo of the chest ( ) tray ( ) which I may expect with your compliments. . . . ( ) Literature on Watson Sterling designs.

A favorite of Washington's

For his Mount Vernon home, George Washington ordered "two neat tables 4½ feet when spread and made to join occasionally." The drop leaf table was an Early American favorite.

Of the 300 pieces bearing the Stickley name, there are many reproductions of Early American tables, perfect replicas of the settler-craftsman's art.

Like all Stickley pieces, these are produced of the same woods and with the same velvety finish of the originals . . . aged by a special process until they are exact counterparts of early masterpieces.

On display by the better dealers.

Tourists welcome at factory showrooms 5 miles east of Syracuse on main highway—Route 5.

Console Table
4016

We also have a display at Lake Placid Club, Adirondacks.

Rocker
7007

Write L. & J. G. Stickley, Fayetteville, N. Y., for your copy of the attractive Stickley Booklet H, mentioning the magazine in which you saw this ad.

Early American
BUILT BY
STICKLEY
OF FAYETTEVILLE

This colorful guest room has blue ground French wall paper with brown branches and flowers, flame taffeta curtains, furniture covered in blue, brown and flame striped moire and a brown carpet. Irene Sidley, decorator

COMFORT IN GUEST ROOMS

(*Continued from page 99*)

in a hand-blocked paper brought from France, with flowers and a quaint figure here and there in brown and occasional touches of flame color on a sky blue ground. The woodwork was painted blue and the carpet was the brown of the branches in the paper. The curtains of flame colored taffeta were unlined and trimmed with ruffled picoted points.

A single Louis XV walnut bed, placed lengthwise against the wall, was covered in blue taffeta embroidered on the top with small bouquets and finished with a double valance of picoted points in blue over flame color. An old Louis XV chest, also in walnut, stood beneath a French mirror framed in gilt, and a walnut night table at the head of the bed held a porcelain lamp composed of a cluster of flame colored tulips fitted with a simple maize taffeta shade. At the foot of the bed was a slipper chair in blue taffeta piped and tufted in flame color. A small chaise longue and overstuffed chair were covered in striped moire in brown, blue and flame stripes. A painted *poudreuse* and bench in flame colored lacquer repeated the color note of the curtains on the opposite side of the room.

Adjoining was a bath with walls paneled in painted stripes of blue and flame and decorated with a set of "Cries of Paris" prints mounted on the walls and framed by narrow painted lines. Curtains of blue glazed chintz were edged with triple ruffles of blue, yellow and flame color, and tied back with pleated rosettes. A happy ensemble, this room and bath.

Guest rooms of city apartments do not usually boast much light, therefore an atmosphere of sunshine must be created by the decorative scheme. A city room facing not only north but the gray-blue of a waterfront had walls paneled and painted ivory, the space inside the panels being painted in alternate stripes of silver and gold, the stripes themselves only one-eighth inch wide, and about five inches apart. The overdoors were decorated with small flaming urns also in silver and gold. The carpet was a dark shade of mauve, and the curtains of striped taffeta in green, ivory, yellow and mauve, trimmed with a blocked fringe in the same colors, were tied back high as well as low under a pleated valance.

The glass curtains were green gauze, scalloped at the bottom. The Directoire beds with yellow marbleized columns and black trim were upholstered in mauve strié taffeta, and the night stand and chest, in the Biedermeier style, were of satinwood with black and gold trim. A draped dressing table was hung in soft green satin edged with gold bullion fringe. On this were white and gold Directoire lamps with yellow taffeta shades, and the appointments of the dressing table were of gold.

A chaise longue, an overstuffed chair and a slipper chair were slip-covered in a green Directoire chintz patterned in all colors of the draperies, and in one corner, behind the chaise longue, stood a screen of green marbleized paper decorated with old prints across the top. The bath-dressing room had a floor of white tile, accented with small notes of black. It had built-in cupboards painted old white, striped and decorated in black to the wall paper, which had black silhouettes on an old white ground.

The lavatory of statuary marble with its gold fittings and the French bottles of white glass with black stoppers carried out the color scheme which was further accented by the oval rugs of black and white fur cloth bound with striped bindings in black and white.

A STRIKING

MARITIME PRINT

FROM FRANCE

with a wealth

of delightful incident

A Mediterranean port — an 18th Century man-of-war lies at anchor off the rugged coast. Fluttering sails and intricate rigging etch a vigorous pattern against cliffs and sky and terraced villas. Around this surges the restless life of the harbor — robust fishermen in picturesque hats, turbaned merchants, busy housewives, all eagerly bargaining for the morning catch—

Such is one of the animated scenes on this striking print, done in the manner of a steel engraving. Its unusual dramatic quality and splendid drawing, together with the appeal of ship scenes, make it particularly delightful for hangings or panels in the man's room, in the country home or country club.

This charming fabric once more illustrates the stimulating variety and distinction of design to be found in Schumacher collections. There you will find exceptional fabrics of every type and for every purpose.

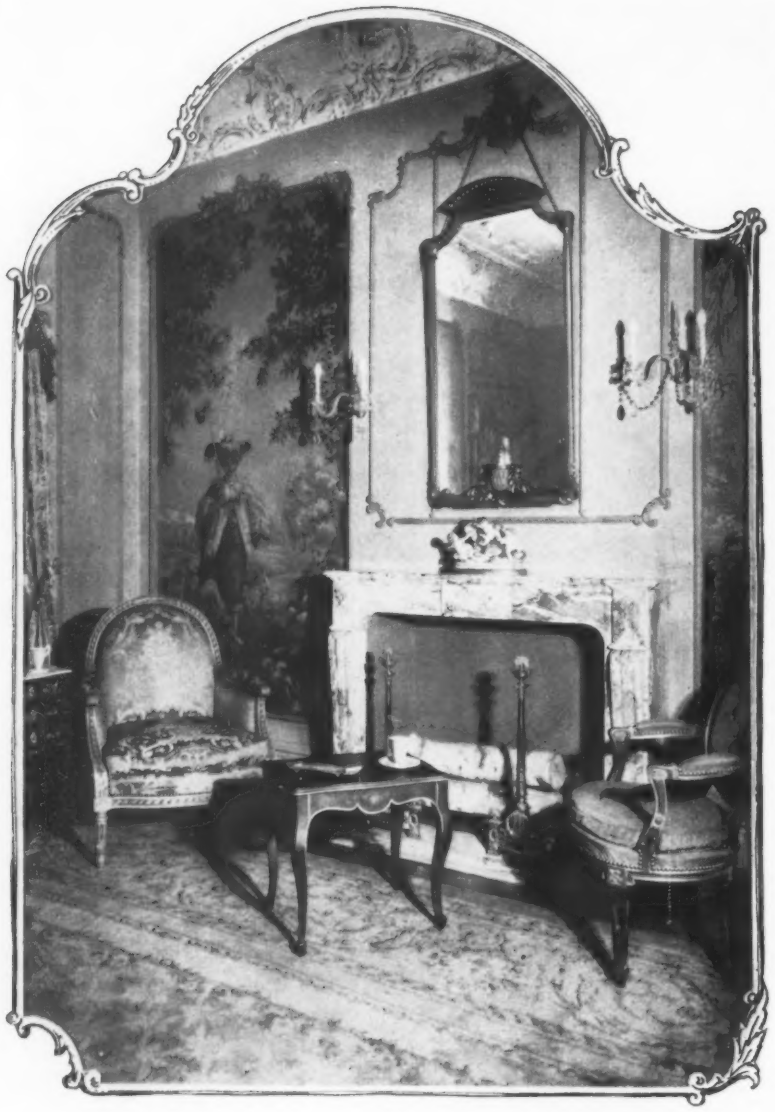
Your decorator, upholsterer, or the decorating service of your department store will be glad to obtain samples appropriate for your purpose.

"Fabrics—the Key to Successful Decoration" . . . This helpful booklet will be sent to you without charge upon request. It is planned to help the woman who wishes her home to be successfully decorated, but has not the time or the inclination to make a deep study of interior decoration. F. Schumacher & Co., Dept. E-5 60 W. 40th St., New York. Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, and Detroit.

F·SCHUMACHER &·CO

Reminiscent of steel engraving—novel print in monotone on light ground

Of striking interest for curtains or wall panels in the informal room



French furnishings for *fine houses*

THROUGH our own buyers we import continental furniture of rare beauty and character, as well as mantels, tapestries, paintings and those accessories which complete distinguished interiors. . . . . Visit our interesting display rooms.

John A. COLBY *& Sons*

129 North Wabash Avenue, Chicago

Interior Decorators Since 1866

BRANCH IN EVANSTON, ILLINOIS

Thoroughly modern equipment characterizes the furnishing of this log cabin. Above is a view of the kitchenette showing the convenient arrangement of shelves adjacent to both sink and stove

A PIONEER HOUSE WITH PLUMBING

(*Continued from page* 122)

find tables after Sheraton, and Chippendale chairs in interesting profusion, but to catch a glimpse of an old cricket table cut from the heart of a Willow tree, colored by the smoke of countless hearth fires and be able to carry it off from old Cheshire, spelled romance. It now stands in the reading corner of the main room in this cabin. Wales produced a pair of old native chairs entirely in keeping, and from Italy come a low table and willow chaise and a fine old cradle now doing duty as a receptacle for fire-wood. An old pine settle stands under the stairway, serving as a table when not required for extra seating purposes; a Moroccan leather cushion in black and red and a pair of Early American chairs complete an interesting group. Added to these are modern overstuffed pieces for comfort.

Next came the quest for old pewter, brass and copper. The first find was a set of pewter pitchers from an armory shop in Queensbury; then came an old trivet from Avon and an oval copper boiler from Chester. And while the decorator's European trip was highlighted by this constant search for articles that would add to the comfort or interest of the cabin, the owner, becoming imbued with the charm and value of the better class of Indian craft, old and modern, had brought back with him from the Southwest some fine examples of pottery and weaving, supplemented by similar articles from a local dealer. A small taboret with a sheepskin tray stands by the side of the Italian willow chaise longue in picturesque and comfortable harmony; on the wall under the stairway hangs a tapestry patterned in a majestic stalk of Indian corn done in black against a gray field, with simple animals of the community lying, fresco-like, in gray-white with touches of strong color applied on either side of the center motif.

The colors of this main room are red, orange, black and gray. The furniture is a combination of old pine, maple, dark and light walnut, and a few old painted pieces. Window treatments are extremely simple consisting of cream linen curtains barred and banded in red, hung from small iron rods and made to draw across the windows when required. The table linen is made from the same fabric as are the curtains.

The main sleeping room contains one double-deck bunk and three single ones, on which the most comfortable bedding is used. This room is divided, when needed, by a curtain to match those at the windows, made of a Java print with a yellow ground that harmonizes with the honey color of the well oiled red cedar logs. The coverlets are purple and white hand-woven material, the purple catching the tone of the Canterbury Bells in the print, and occasional splashes of red in the design add brilliance to the scheme. A foreign pearwood chest seems friendly with the little pine one picked up in a neighboring barn. The white goat-skin between the bunks speaks mutely of the chill of the night and morning, when its comforting contact is more than welcome.

The loft which provides additional sleeping quarters, is furnished in old pine. The bath room and kitchen are fitted with modern equipment kept in as close harmony with the rest of the house as the combination of pioneer atmosphere and the last devices of the 20th Century will permit. The woodsman finished his work and went his way before the inside was equipped for living. Should he ever look in upon the cabin, which served to cement a real friendship between owner and builder, it will be gratifyng to all concerned if he approves the sincere endeavors to carry out his ideal—that this log cabin should be in real truth a welcome sanctuary where peace and seclusion may be found.

Everybody's Talking
Everybody's talking about the marvelous whiteness of teeth after using Listerine Tooth Paste a short time. You will be delighted.
Large Tube, 25c

This antiseptic shampoo gets rid of dandruff quickly

BE on guard against dandruff. Don't let it get the upper hand. Treat it immediately with Listerine as a precaution against thin hair and baldness.

Literally tens of thousands have been benefited by this simple pleasant treatment.

Once you realize that dandruff is a highly infectious condition caused by germs, you can appreciate the effectiveness of full strength Listerine in checking it.

Because used this way, Listerine is an effective germicide —so active it even destroys 200,000,000 of the stubborn Bacillus Typhosus (typhoid) and Staphylococcus Aureus (pus) germs in 15 seconds.

We could not make such a statement unless we were prepared to prove it to the entire satisfaction of the medical profession and the U. S. Government.

Though powerful, Listerine, at the same time, is so safe, that it will not harm the tenderest tissues. Indeed, it has a soothing effect. Actually balm to burning, itching scalps. After a Listerine treatment your head feels simply great.

At the first sign of dandruff, simply douse full strength Listerine on the scalp and massage vigorously, keeping the treatment up several days. If scalp is excessively dry a little castor or olive oil may be used in connection with the shampoo. It is the combination of antiseptic and massage that does the work. You will simply be delighted by results. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

LISTERINE

The Safe and Soothing Antiseptic

kills 200,000,000 germs in 15 seconds

You'd never dream a WINDOW SHADE could make such a difference!

How, indeed, *could* you have looked for window shades that are real units of the room's decoration—like your draperies, rugs, and furniture?

For never until now have window shades had the charm and distinction of *pattern*, as well as color.

Which brings us to Brenlin Piqué—today's window shade!

Smart, slender piqué cords—woven top to bottom right in the fabric itself! Design—rich, velvety—imparting a new note of character to your windows and the entire room.

Lovely hand-applied tints to select from. Colors that resist fading in the sun and spotting by rain.

Your shades of Brenlin Piqué will always hang straight and smooth, for they are made of the famous Brenlin long-wearing window shade material.

Send for samples, descriptive book, and Color Selector

See Brenlin Piqué for yourself! And choose just the tints that will harmonize most effectively with your draperies and furnishings.

You can do this by means of an interesting Color Selector, worked out by a well-known interiordecorator. 10c enclosed with coupon below brings you samples of Brenlin Piqué in all tints, Color Selector, and an instructive new book on this modish material. We will also send name and address of your nearest Brenlin dealer.

BRENLIN PIQUÉ

The Chas. W. Breneman Company, Dept. A-7,
2045 Reading Road, Cincinnati, Ohio

Please send me samples of Brenlin Piqué, descriptive book, and Color Selector. Also, name and address of nearest Brenlin dealer. I enclose 10c (stamps or coin)

Name.....

Address.....

FACTORS IN HOUSE HEATING

(*Continued from page* 106)

satisfactory fuels for his up-to-date hearth fire. But the decision of what to burn should be made when the heater is decided upon. For boilers and furnaces especially designed to use to the full the intense and concentrated heat of fuel oil or to accommodate a gas burner are naturally more perfectly coördinated than when a burner for either of these fuels is introduced into a system designed primarily for coal. Most of such heaters will burn coal too, if desired.

The rise of the oil heater is one of the most spectacular developments in the history of the home. Today over half a million homes live in the automatic summer created by this genie of science in response to the rubbing of the lamp each autumn. Oil is brought through an obtrusive feed pipe, from the storage tank in the yard into the boiler where it unites with pressure-fed air and is ignited by an electric spark to form a steady and dependable heat. The burner sponsored by manufacturers of sound standing has been brought to such a pitch of excellence that its owner assumes no responsibility beyond the purchase of the grade of oil required for that particular burner, the filling of the boiler with water and an occasional lubricating of the motor. For the ingenious little thermostat upstairs assumes full control of maintaining an even temperature. When the temperature goes above a certain point, the thermostat shuts off the burner. When the house begins to cool, it lights it again. It lowers the heat at night and stirs it up again in the morning. Its performance is double checked by safeguards in the cellar, for every step of the functioning of an oil burner is guarded against mishap.

The rigid tests of the underwriters' laboratory, the seal of heating institutes and the recommendations of the architect are all deciding factors in the selection of the "heart of the home". The integrity of a reputable manufacturer will insure the service which may be needed by any piece of machinery or the ability to renew a part ten years hence.

It would seem impossible to make further improvement on the many makes of coal burning heaters which have been perfected to serve every type of house. In addition to the regular anthracite burners, there are the self-feeding heaters which burn the smaller sizes of coal, demanding attention only once a day. And the electric stoker which feeds pea coal and removes ashes simultaneously. While for the soft coal regions comes a simple device which draws in auxiliary air over a fire so that even the cheapest grades of bituminous coal will burn without smoke. With the coal systems, too, responsibility for drafts and dampers can be delegated to a thermostat, which will maintain the temperature at a set figure both day and night.

Another supplementary consideration in the heating question is the provision of moisture as the heater air circulates. Both human throats and household furnishings suffer from over dry air of seventy degrees. For usually it contains less than a tenth of the moisture it is capable of holding in suspension. Ingenious devices hanging behind the radiator or built into the radiator enclosure provide the healthful humidity through the evaporation of the water they contain.

Until the luxurious day arrives when heat is obtainable from central stations at the pressing of a button, the choice of which of the many good heaters to install will be one of the major problems of home building. And even the finest boiler or furnace cannot function to the fullest extent of its possibilities if heat is allowed to gallop up the chimney, if the insulation of the house is poor or if the care of the equipment is not thoroughly mastered.

IMPRESSIONS

Heart, Heart, you have journeyed far
And sought your life where strangers are.
Sanguine-sailed fish boats have you seen,
And wide plains striped with gold and green;
A forest arched with pillared trees;
Poppy and wheat fields brushed with breeze;
Dim churches and the bones of saints;
Portraits aglow with maestros' paints;
Pale-armed dancers; a white-robed nun;
Honey-haired children in the sun;
A carpet vender; a gypsy's van;
A terraced vineyard; a starving man;
Ghost-ridden castles; a mountain road;
A woman bent by a market load——

And Heart, Heart, what did you find?
"The dream of a fair head left behind!"

Elizabeth Ann Moses

HOW THE FOREMOST AMERICAN DECORATORS ARE USING

CELANESE FABRICS

TRADE MARK REG. U. S. PAT. OFF.

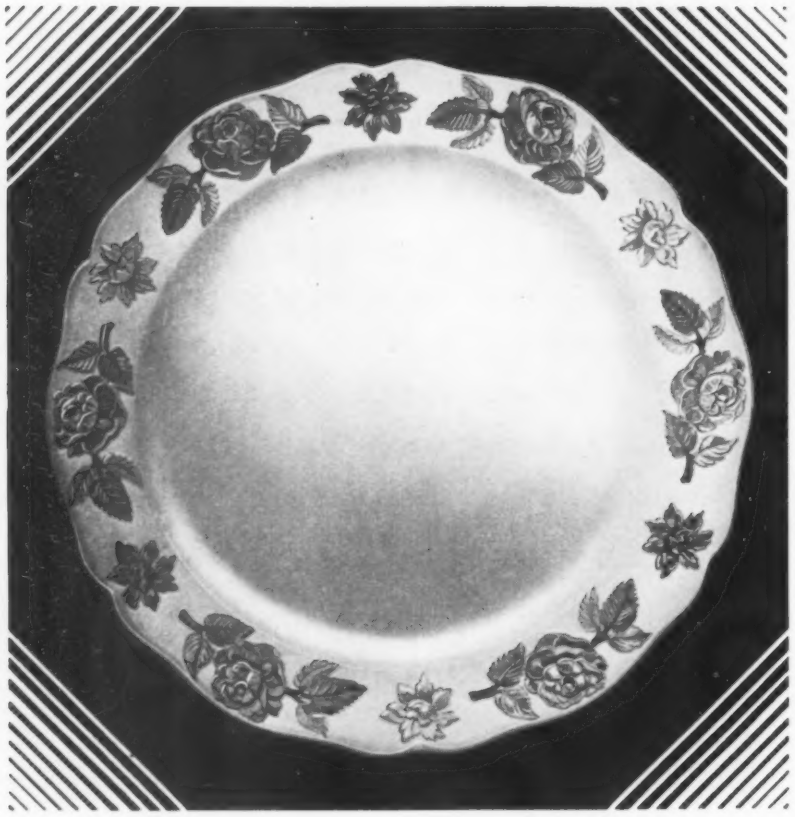
NANCY McCLELLAND, a genius in her use of materials, chooses Celanese Voile, of floor length, to give perfect filtering of sunlight through the windows of this delicately lovely bedroom; Taffeta to provide precisely the rich texture for the ruffled over-draperies for its windows; and rich Moiré for the pillows on the chaise longue. The use of French mirror-strips, as cornice and panel frames for the hand-painted Chinese paper, reflects the soft brilliance of the Celanese colors throughout the room . . . Among the finer decorators, Celanese is enthusiastically accepted for its practical characteristics, as well. Celanese possesses many inimitable qualities—it neither shrinks nor stretches, it does not curl and it cleans with remarkable ease.

CELANESE

TRADE MARK REG. U. S. PAT. OFF.

Celanese Yarns, Fabrics and Articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York.

PERMANENT MOIRÉ · · · TAFFETA · · · VOILE · · · NINON · · · TWILL · · · SATIN



Nowhere else in America can this pattern be seen

Old York, in the celebrated Wedgwood Queensware, is another pattern available *only* through this shop. Another Plummer panacea for all who decry gift duplication, all who shun the commonplace be it in cars or clothes or china. Old York was first made in England about 1780 for use generally and on semi-formal occasions in the family life of old Yorkshire. The renowned Wedgwood Factory of England has reproduced it directly from originals found in York and is now making it *exclusively* for Plummer's. Thus patrons of this shop are presented a china veritably *individual*—the opportunity for a distinctive gift or a service for their own tables. The pattern consists of flowers in high relief, placed on the rim and decorated in various pleasing colors. Available in separate pieces or complete services. Prices: Dinner Plates, $20.00 doz.; Bread and Butter Plates, $14.00 doz.; Tea Cups and Saucers, $22.00 doz.; Tea Set, 23 pieces, $34.00; Dinner Service, 97 pieces, $160.00. Mail inquiries attended to promptly.

Wm. H. PLUMMER & Co., Ltd.
IMPORTERS OF
Modern and Antique China and Glass
7 & 9 East 35th Street, New York
Near Fifth Avenue

NEW HAVEN, CONN. 954 Chapel Street
HARTFORD, CONN. 36 Pratt Street

A small guest room has yellow walls, yellow sateen hangings with flowered linen valances and coral colored lacquer furniture. Chamberlin Dodds, decorator

CONVERSION OF AN OLD BARN

(*Continued from page* 95)

room with its unfinished beams and dead white plaster walls. Almost one entire side of the room is composed of eight large French doors (rescued from a fine old town house recently torn down), which swing out to welcome the glorious vista over the lake and waterfall down the glen into the woods. Hangings here are of turkey red cotton flannel edged with white cotton fringe. The furniture, of Spanish, English, French peasant origin, forms a conglomeration of gay and grotesque fancies. On the old Finisterre table stands a big oil jar out of which grows a Cedar tree almost reaching to the roof. The crisp color scheme of dead white and vermilion throws the worn old dark wood into interesting relief, while a dark purple carpet gives color and warmth.

Stairs mount to the old hay loft which has been rearranged into a guest room, guest dressing room and bath. The walls are dark "blueing" blue, with a gold starred ceiling; a pair of four-poster beds are hung in blue muslin, banded in cerise and yellow, with under-hangings of ruffled organdie in cerise edged with blue. The French carpet is a modern design of many different flowers done in numerous colors with blue, magenta and yellow predominating. The dressing room is papered with old prints showing the battles of Napoleon, and the guest bath has yellow walls with a ceiling of glazed wall paper. This paper has a large diamond shaped design and is cut in points to form a valance around the top. From each intersection of the diamond pattern, on the ceiling, and from the valance points, hang green and white crystal drops, giving a

(*Continued on page* 174)

The master's bedroom is done in jade green. The four-poster bed above, built into the slant of the ceiling, is hung in flower patterned, black grounded cretonne with under curtains of green mosquito netting

Built Like a Fine Piano

A NEW radio awaits to enthrall you!

See it. You will realize that radio has attained a new dignity—the traditional stateliness of a fine piano.

Hear it. You will be amazed with a tone miracle—an achievement that could only come through the patient collaboration between tonal engineers and radio technicians in skillfully mastering the problems of resonance.

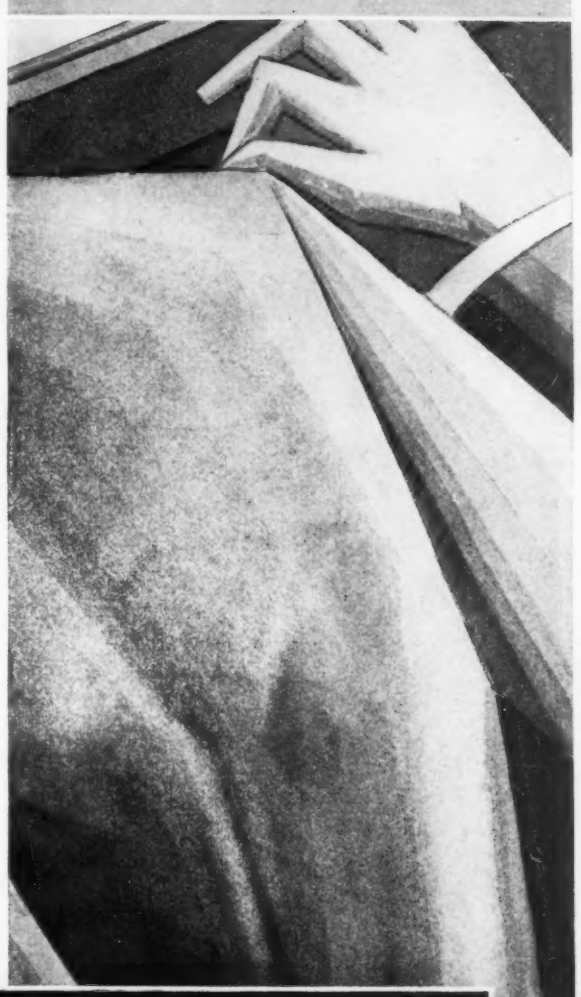
Operate it. Be convinced that refinements have given an entirely new meaning to both selectivity and rejectivity.

A new grandeur, a new purity of tone, a new sureness of operation—all are yours. Own this radio that's built like a fine piano. Let it speak of that instinct which unerringly leads you to seek and acquire perfection.

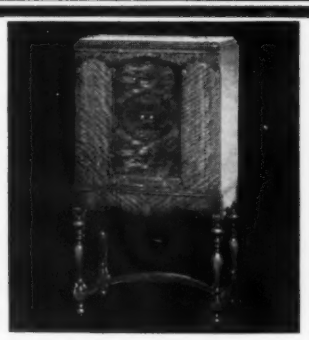
Seven new models of Bush & Lane Radio—built side by side with concert grands—are now announced. They are sold only by franchised dealers, specially appointed because of the confidence merited by them from those who buy with discrimination.

BUSH & LANE COMPANY
HOLLAND, MICHIGAN

Bush & Lane RADIO Built Like a Fine Piano



Bush & Lane RADIO



MODEL 60. There is a quiet elegance in the cabinet proportions and harmonious blending of butt walnut panels, satinwood borders and lively maple burl overlays. Single dial operation from A. C. house current. Stately as a fine piano—yet only $197.50 less tubes.

MODEL 70. Sliding doors of rich butt walnut framed like a picture by vibrantly figured Australian walnut side panels and a crest of colorful maple burl. Illuminated dial, operating from A. C. house current. Looks expensive, but costs only $207.50 less tubes.

EVERY RUG needs an Ozite cushion

Soft as velvet underfoot . . . yielding as spring grass . . . Ozite Cushion makes any rug more enjoyable, more luxurious, more economical. Its gentle resilience, like an oriental's, creates a sense of luxury that makes every rug seem worth twice its cost!

And Ozite Cushion doubles* the life of rugs and carpets . . . makes them last twice* as long as ever before! Ozite actually *cushions* the fabric . . . absorbs the shocks and blows of every heel. It more than repays its own small cost by adding years of life to rugs and carpets.

All stores selling floor coverings recommend Ozite. Ask for the original Ozite, with orange colored taping on the edges. Ozite is permanently mothproofed, and unconditionally guaranteed to satisfy. Its principal features can't be imitated because they are *patented*. Send coupon for sample.

* *Desmeator Home Institute recently proved after exhaustive tests that* Ozite triples *the life of rugs.*

Ozite Rug Cushion

Patented Sept. 9, 1924

CLINTON CARPET COMPANY, 130 N. Wells Street, Chicago

New York — *Factories:* Newark, N. J.; Milwaukee, Wis.; Los Angeles, Cal.; St. Johns, Quebec, Canada; Nuremberg, Germany — Los Angeles

(American Hair & Felt Co., Mfrs.)

CLINTON CARPET COMPANY, 130 N. Wells St., Chicago H59

Please send me a copy of your Free booklet, "The Proper Care of Rugs and Carpets," and free sample of Ozite Cushion.

Name.....

Address.....

Another view of the tap room in Mr. Dodds' converted barn, showing the small bar in one corner and the stone fireplace with its array of skillets and warming pans

CONVERSION OF AN OLD BARN

(*Continued from page* 172)

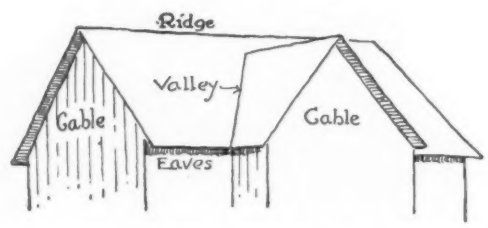
dripping effect that is very unusual and quite appropriate.

The smaller guest room is in yellow with yellow sateen hangings, relieved with a cut out linen valance done in multi-colored flowers. The twin beds are built-in four-posters with spreads to match the hangings. The furniture is in coral lacquer with some old Venetian chairs and tables.

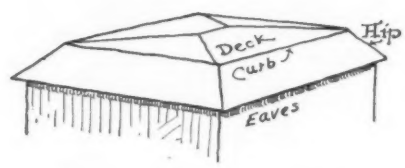
The master's bedroom, dressing room and bath are done in jade green. French doors give out onto the breakfast balcony in the tree tops. The bed, with ruffled valance, is built into the slant of the ceiling, and hung with a black grounded cretonne, of a flamboyant design of large Roses, white Daisies, Poppies and Delphiniums, edged with yellow fringe, as is the green *soie de bourre* bedspread. Under curtains are of green mosquito netting edged with white fringe. The floor is green, "spattered" with black and white specks. The commode is green with a black and gold marble top, and the Directoire desk black with a yellow decoration.

Over the gate, through which you leave, you find inscribed, "And feign would I take back to town the peace that God doth in this forest fold."

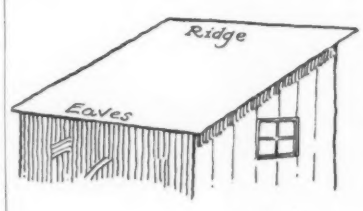
COMMON TYPES OF ROOFS



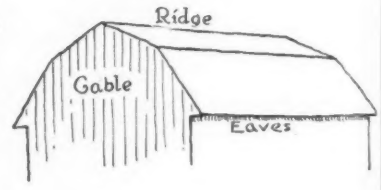
"Gable" or "V" Roof



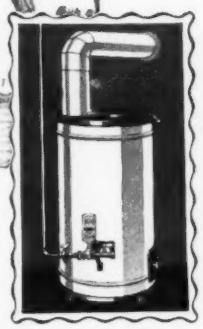
"Mansard" or "French" Roof



"Lean-to" or Shed Roof



"Gambrel" or "Curb" Roof



This is the quickly and easily installed device which guards your home against fires and your family against sickness from the reeking garbage can

The best "Clean-up week" *lasts 365 days*

National Clean-Up and Fire Prevention Week is a sort of municipal face washing. After it's all over, the town looks more attractive and has more self respect.

In effect, it means the removal from attics, yards and basements of the rubbish and trash which cause 65% of our national fires. But what about the other fifty-one weeks in the year?

The decent way—the logical way—is to dispose of trash and rubbish as fast as it accumulates. Burn it with the garbage in "INCINOR," the portable, gas-fired Home Incinerator which keeps your home spick-and-span for a few cents a week.

With "INCINOR" on the job, the malodorous and dangerous garbage can and the rubbish barrel make hasty exits. The things most likely to catch fire are safely disposed of at once—without smoke, odor or dirt. Without the least bother to the housewife, it makes "Clean-Up Week" last 365 days.

No wonder that the women's clubs, associations of commerce, insurance companies and fire departments which support "Clean-Up and Fire Prevention Week" so earnestly, heartily endorse "Incinor" for its good works. Its low price places it within the reach of every home-owner in America.

Write today for complete information on this great fire and health protection for the whole household

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Good Riddance

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Send me your free booklet "The Decent Way."

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SPRINGTIME is cleaning-time. Do a thorough job in your home—install a Williams Oil-O-Matic and rid your life of coal, shovels, ashes, soot and dirt forever.

Williams Oil-O-Matic heats more homes than any other oil burner. It is 10 years and more than 80,000 owners *beyond experiment* — thoroughly endorsed by architects and heating engineers.

Williams Oil-O-Matic is entirely automatic — turns itself on and off—maintains precise healthful temperatures you want. Thrifty of fuel—unusually quiet—dependable—built to last a lifetime.

Let your nearest Williams dealer analyze your heating problems today.

WILLIAMS OIL-O-MATIC HEATING CORP., *Bloomington, Ill.*

Hear *The "Hits of the Air"*

Williams Sync-O-Matics—Tune in Tuesday nights, WJZ, WGN and NBC Stations; 10:00 to 10:30 Eastern Standard Time.

Williams Mel-O-Matics—Tune in Friday nights, WGN, Chicago, 8:30 to 9:00 Central Standard Time.

Williams Oil-O-Matic Heating Corp.
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Please send me your booklet, "Oil Heating At Its Best" —no obligation.

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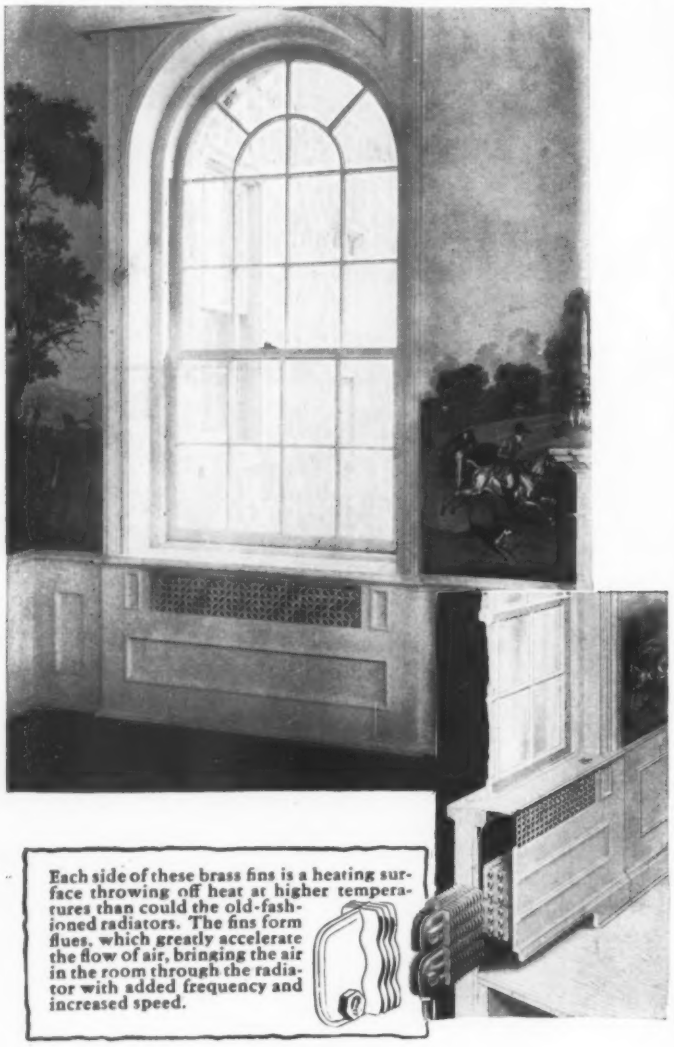
Address and City.....

ROBRAS 20-20 RADIATORS

In the Wall — Out of Sight — Out of the Way



Each side of these brass fins is a heating surface throwing off heat at higher temperatures than could the old-fashioned radiators. The fins form flues, which greatly accelerate the flow of air, bringing the air in the room through the radiator with added frequency and increased speed.

Meet the Demand for Modern HIDDEN Radiators

THE best part of each room, that is in front of the windows, no longer need be cluttered up with old-fashioned radiators. Nor need interior decoration or the style of window draperies depend on the radiator. Curtains may hang straight from valance to floor. With ROBRAS 20-20's in-the-wall, out-of-the-way, dust will not be thrown up to soil curtains or mar the walls.

ROBRAS 20-20 Radiators can be installed in the space between inner and outer walls in recesses from eighteen to seventy inches in length. They can be used with steam, hot water or vacuum systems.

Send the coupon below for our fully illustrated brochure "Proof of the Pudding."

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Address

HOUSE & GARDEN'S BOOKSHELF

THE ROMANCE OF AN ART CAREER. By Joseph Cummings Chase. New York: J. H. Sears & Co.

RIGHT up to his closing sentence of his book Jo Chase charms and amuses by his anecdotes told with the joy and kindliness which are himself.

"This is neither a textbook nor an autobiography. Heaven forbid," begins the Preface. "It is a series of confidences," but when one has been taken into Mr. Chase's confidence he feels that he has very agreeably learned a lot about "the art game."

There are seven chapters (would there were seventeen) chock-full of illustrations of the artist's work in pencil, charcoal, pen and ink, and oils, reproduced by several processes.

Chapter IV. "What Is This Art Game?" is particularly valuable to the art student with its answers to many of the questions in letters received by Mr. Chase, and the information on the financial rewards of the various branches of art—"Design, illustration, advertising art, landscape painting, portrait painting."

Chapter I. "The Portrait Painter Speaks," and as interestingly as though you were "sitting" for him. In this chapter he says: "Good taste enters largely into the whole matter of being successful. It may be that the ability to get a likeness is a gift."

Chapter II. "The Adventure of Being Painted" has many delicious touches such as "Ambassador Morgenthau talked about himself. So did Bryan." And of McAdoo he quotes Guiterman's "I don't believe he ever hid a single thing he McAdid." He further says of the same "sitter": "He turned his face slightly to one side and asked me, 'Has it occurred to you that I resemble Abraham Lincoln? My friends often tell me that I do.'"

Chapter III. "Why All This Confusion About Color" tells of "Clean Color" and how to achieve it; "What Color Is—and Why" with sections on "Grays" and "White Shadows" invaluable as practical "dope" to the student, and intensely interesting even to the Philistine.

Chapter V. "Famous Sitters"—the book, like the jelly jar, gets better the farther you go. His account of making three charcoal portraits of President Wilson during a famous 16-inning ball game sitting next to the War President without Mr. Wilson's knowing (officially) what was going on; his record of William Jennings Bryan's "best line"; and his observations on our much admired Helen Wills, are only a few of the bright spots which catch a special radiance above the high plateau of interest and charm of the whole book.

Chapter VI. "The Artist Works When He Feels Like It" makes this generally held view look like an explosion in a shingle factory.

Chapter VII. "Painting the A. E. F. on the Gallop" in which Mr. Chase tells how and why he painted three portraits of General Preston Brown instead of only one, and one of the well-beloved Marshal Foch. It also contains the answer of "Rastus shoveling mud: 'De t'ing dat surp'ises me mos', is dat it takes so gordam much work to run dis yere war.'" Which answer was even better than that of the Marine at "Shatto Theory" to the same question, and for which we refer you to page 219. G. G. G.

ENGLISH AND AMERICAN FURNITURE. By Herbert Cescinsky and George Leland Hunter. Grand Rapids, Michigan: The Dean-Hicks Company.

IT is only fair to Mr. Cescinsky to say that he has undertaken a very difficult task in attempting to take up and complete the unfinished work of another. For a long time the late George Leland Hunter had been collecting illustrations for a work in which he had purposed to trace the development of furniture from ancient Egypt to our own times. The book published is a great contraction of Mr. Hunter's ambitious project.

Mr. Cescinsky says in the Preface to the book:

"When Hunter's photographs and notes came to hand with the scheme of the book, the idea occurred to me that a simple handbook of furniture, in which native American and English examples were illustrated, side by side, might have an appeal, and it was all the book which I felt I was competent to write."

And in the Introductory chapter he points out:

"There are two ways in which this book could have been written: to divide it into two parts, English and American, or to contrast the work of the two nations in successive pages, showing the examples almost side by side. On consideration, I think the latter is preferable. One is enabled to point out the differences, and the resemblances, between English and American furniture when they are shown together; the lesson is easily learned and not readily forgotten."

Mr. Cescinsky's idea is a good one—so good that it is with regret that we feel that he has not satisfactorily carried it out. He is one of the great authorities upon the subject of furniture, and it seems a pity that he did not feel that he could devote the time to this work which would have made it a most interesting and valuable book of reference. But the promised comparisons do not eventuate in many instances.

The text of each chapter is brief, followed by many pages of illustrations, of which the book contains more than 400; in the case of Chapter III there are but three pages of text to seventy-one cuts. Including the Introductory one there are sixteen chapters. There are a good glossary of furniture terms, a Bibliography, a Chronological Table of the Sovereigns of France and England from the 15th to the Early 19th Century, a table of Notable Events and Dates (some of them) in American History, a list of Craftsmen and Authors of Design Books in England in the Eighteenth Century, and a list of American Craftsmen.

G. G. G.

CHEERY COLORFUL TILING

gives new life and smartness to bath, laundry, kitchen or nursery

Transform that oft neglected bath or kitchen—Cover the sprawling, crawling cracks of old plaster with Upson Fibre-Tile and Upson Board! Give new charm—warmth—character to these rooms. Mail the coupon now.

YOUR friends judge you by your home.

To them it is an indication of your personality, your pride—your prosperity.

And of all the rooms in the house, the bath and kitchen are most apt to be neglected—drab—dreary.

Now these rooms may be rich in color—new in beauty—smart in appearance—by the use of Upson Fibre-Tile on wainscoating and Upson Board on upper walls and ceilings.

Your carpenter can apply the big, sturdy panels right over the old surface with little muss or delay. Or add the extra bath, so needed in the average home.

Upson Fibre-Tile has deep tile-like indentations—it comes unfinished, so you can enamel it in bright, joyous color.

Certified tests prove *Blue* Center Upson Board and Upson Fibre-Tile *excel* in resistance to jars, blows, heat, cold and moisture, as compared with other boards tested.

You will like your Upsonized rooms. Tens of thousands of satisfied home owners have solved their wall and ceiling problems for all time by Upsonizing. ***We invite you to mail the coupon today.***

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The Upson Company, 518 Upson Pl., Lockport, N. Y.
Enclosed find 10 cents, for which please send me copy of your new booklet, "Characterful Walls and Ceilings," samples of Upson Board and Upson Fibre-Tile and details of your new Decorative Service.
I am interested in
☐ New Ceilings ☐ Office Interiors ☐ Tiling

UPSON Insulating PRODUCTS

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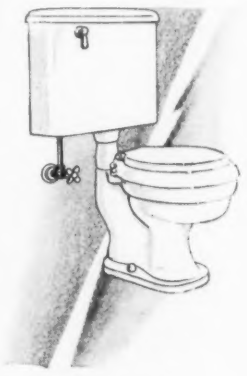
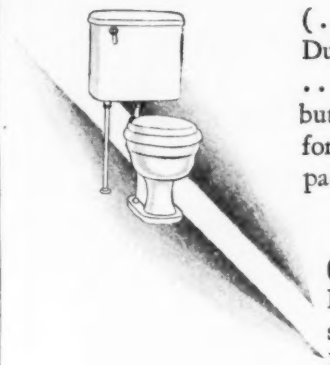
(. . . . . dispose of sanitary pads truly as easily as tissue . . . . wonderful new toilet . . . . . Improved Madera . . . . . designed for needs so different today . . . . . sanitary pads won't stop it up . . . . . specially large trapway . . . . . very powerful siphon-jet flushing . . . . . quiet . . . . never hear it beyond the bathroom door . . . . . made of the most beautiful china called Durock . . . . . just wiping with a cloth keeps it spotless . . . . . long bowl and long, comfortable seat . . . . . stays amazingly clean . . . . . water covers every bit of surface under the seat opening . . . . . very latest thing . . . . . any good plumber . . . . . only $85)





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(. . . coupon to Mrs. Holloway at Maddock's . . . information about sanitary pad disposal and improved Madera . . . or Madbrook . . . and if you enclose 10 cents she will send the irresistible little Durock Duck with a pencil in his head for your desk or bridge table . . . shows exquisite material all Maddock toilets, washstands and bidets are made of, in white or Blentone colors)

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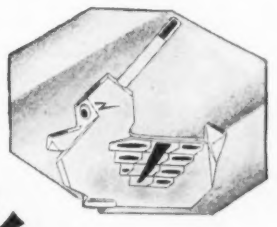

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Ewing and Carroll Sts., Trenton, N. J.
Please send me the things I have checked below:

☐ Information about the Improved Madera and sanitary pad disposal.
☐ Information about the Madbrook toilet.
☐ The Durock Duck (I enclose 10 cents).

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where the man in the street is happier than a king!

France is an education... in painting, architecture, history, literature and the art of dining. -:- France is the arbiter of fashion, the home of the *bon mot*, the land where one's sophistication comes of age ... these are the reasons she's the "other Country" of all men's inmost hearts. -:- Oh, no... *France has the secret of the joy of life.* -:- Through all her thrilling miles of mountains, plain and shore, France gives us flowers below, blue skies above... and there we find our youth. -:- If we've mislaid it... back it comes. -:- If we still have it... like calls to like, and here's the golden age we've dreamed about. -:- Just cross "the longest gangplank in the world", to the *"France"*, the *"Paris"* and the *"Ile de France"*, Weekly Express Liners that are France itself... a flying call at Plym outh for London... then Le Havre ...a 3-hour boat-train ...and Paris, Paris, *Paris is ours!*

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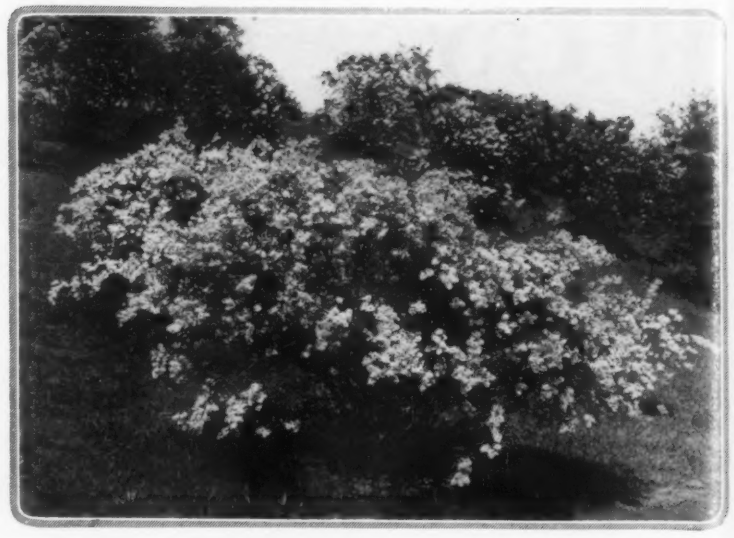
French Line Officers and Stewards Converse in English



The Persian Lilac follows the Common Lilac in flowering season, opening huge trusses of fragrant blossoms which weigh down the slender branches

LILACS WILD AND OTHERWISE

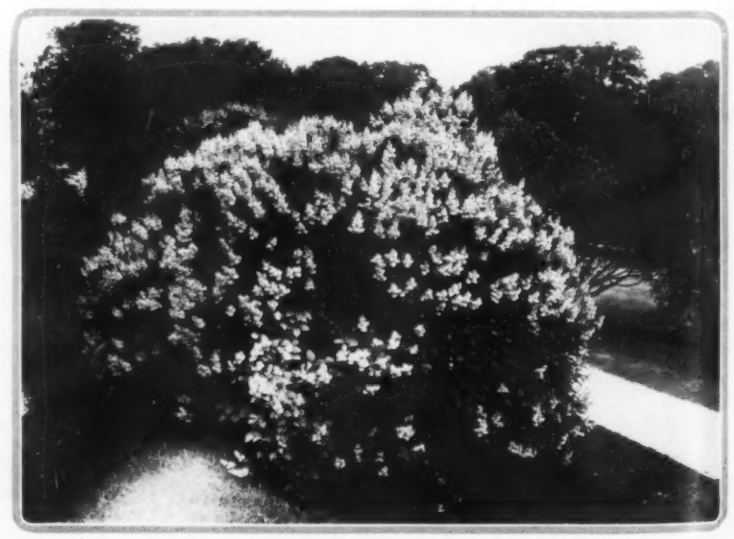
(*Continued from page* 116)

gardens; indeed, during the eleven years I wandered in China I sent back seeds of half a dozen different species, all of which are perfectly hardy in the New England climate and may be seen flourishing in the Arnold Arboretum. Later it was my good fortune to add two others from the mountains of Korea.

These Lilac species commence to blossom earlier than the Common Lilac; in fact, the very first of all Lilacs to bloom is one with pinnate leaves which I got on the Chino-Thibetan borderland as long ago as 1904. But this is more curious than beautiful. On the heels of it blossoms another Chinese species (*S. oblata* and its variety, *affinis)* of which today there is a handsome race of hybrids. The last of the true Lilacs to blossom is *S. Sweginzowi*, a rather recent comer from northwestern China. Then when the true Lilacs are finished the Tree Lilacs burst into a cascade of pure white flowers. Wild Lilacs really commence to flower three weeks ahead of our old and familiar friend, the Common Lilac, and continue for at least three weeks after the last of his ilk have shed their blossoms, so by planting wild as well as named garden sorts of Lilac the season covers from six to eight weeks.

In American gardens the Common Lilac is the best loved exotic flower. It is also one of the first brought to this country. Just when, or how it came, history is silent, but in the oldest settled places it is often the only sign of an old homestead. For parts of this country, where the summers are hot and the winters cold, there is no finer shrub than this Lilac. None is hardier, more floriferous and none gives so little trouble. Lover of lime and of good food, this plant is so accommodating that it will flourish anywhere except in swampy places. It cannot tolerate wet feet. If the plants get old and decrepit, they should be cut to the ground and in the course of a year or so new and shapely bushes will spring up. The Common Lilac is European and so is one other species, the Hungarian Lilac. Another sort is peculiar to the Himalayas; the rest are confined to China and Korea, except for one

(*Continued on page* 182)



Probably the best known and hardiest of the late-flowering Lilacs is S. villosa, an excellent shrub with erect branches and rather pale green foliage. Its blossoms are rose, pink or nearly white

Where FLOORS *get the hardest* WEAR!

THE parts of the floor that your visitors see first — in hallways, around tables, in front of the radio, piano or chairs — are the places that get the hardest wear. Now—these prominent places can be just as attractive and beautiful as the rest of your floor. And they can be kept lovely *forever* with this magic quick polish — Old English Wax.

Think of Old English Wax as a thin, hard, transparent coat of armor that gives your hardwood floors an old world charm and really protects them like a glass top protects the finish of a desk.

Saves Frequent Cleaning

Old English Wax not only gives floors a lovely polish but it also removes dirt. And because of its hard, smooth finish, Old English Wax does not collect dust and dirt so quickly. Besides your floors are protected by a durable coat of wax that protects them against scratches, heelmarks, and wear.

Old English Wax costs less than ordinary floor waxes because you need not use so much—a little goes a long way, and the polish lasts longer.

Floors waxed with Old English Wax make a beautiful setting for your rugs and furnishings. With no other product can you add so much in appearance to your home. Stop today at your hardware, paint, grocery, drug, housefurnishing or dept. store and get a can of genuine Old English Wax. Made in U. S. A. by The A. S. Boyle Co., 1934 Dana Ave., Cin'ti, O.

Introductory Offer

$5.10 Waxing Outfit for $3.90

1 Old English Waxer-Polisher	$3.90
1 Can Old English Paste Wax	.45
1 Can Old English Liquid Wax	.75
	$5.10
Special Sale Price	3.90
You Save	$1.20

(Sale Price Denver and West $4.25; Canada, $4.50; Winnipeg and West, $5.00)

Old English Wax

PASTE & LIQUID POLISH

All the exercise of golfing, walking, riding and like activities is yours with the Savage Health Motor

Golfers—and other sports lovers, keep in mid-season form with the Savage

WHEN "spring fever's" lassitude and lethargy dulls your pep, and you've no ambition to "go places and do things", least of all to exercise — it's time for health motor's vitalizing, stimulating massage.

The Savage Health Motor exercises away fatigue and fat, pleasantly, with least exertion and loss of time on your part.

Its "passive" vibratory massage and manipulation of muscles and tissues starts you off in the morning eager for the day's duties, speeds you home with plenty of vim left over for whatever the evening may bring. And used a few minutes before "taps", health motor induces sound, restful sleep.

There is a new Savage — Model-B, at the new low price of $83.50*—a junior to the famous Model-A priced at $122.50*

$83.50*

New Model B

This latest word in exercisers and reducers has the advantages of good looks (radio speaker design cabinet, with art crackle finish), variable massage stroke control, wide and narrow belt (washable slip-over cover on wide belt) extreme compactness and portability, smooth, quiet operation. Pedestals and platforms are provided at slight extra cost where permanent installation is desired.

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HEALTH MOTOR
EXERCISER AND REDUCER

Patents applied for by J. G. DeRemer

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I am interested in keeping and looking fit. Send me your story, "The Spirit of Health."

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a Universal Electric Percolator for the Well Appointed Table

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"What marvelous coffee!— How do you make it?"

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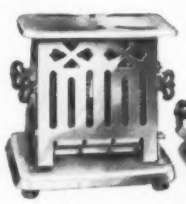

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If not, you are overlooking the most satisfactory method of preparing coffee yet discovered—the UNIVERSAL Patented Percolating Process, which extracts from the coffee berry all the delicious volatile oils and aroma before beverage comes to a boil. When introduced twenty years ago the UNIVERSAL Method revolutionized coffee-making—many imitations followed, but none equal the original—most are but boiling devices, and coffee resents boiling—bitterly.

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Virtually every home duty is made easier and more enjoyable by one or more of the many kinds of UNIVERSAL Household Helps—the choice of home managers for over 75 years.

Urn Sets $18.50 to $87.50

LANDERS, FRARY & CLARK

Master Metalsmiths for Over Three-quarters of a Century

New Britain Conn.

LILACS WILD AND OTHERWISE

(*Continued from page* 180)

Tree Lilac, which reappears in Japan.

Everybody knows the Common Lilac. It is an intimate flower with one and all, one that we love to press to the nostrils, for the fragrance is exhilarating. To most people the Lilac simply means the old familiar friend and its modern descendants, mostly of French origin. It will surprise many to learn that there are some twenty-six other distinct and beautiful species, some of them even hardier than the Common Lilac, flourishing as far north as Saskatchewan. The Himalayan Lilac *(S. emodi)* suffers somewhat in severe winters and late spring frosts often injure the blossoms of the Chinese *S. affinis*. But these are exceptions. Rarely it is that any suffer in the Arnold Arboretum and no shrubs can flower more abundantly.

Each succeeding year in the Arnold Arboretum there is a close race between two Chinese Lilacs (*S. oblata* and its worthy variety, *affinis*) to be the earliest to blossom, and usually the first-named wins. This is a sturdy, broad shrub of good habit and has handsome leaves, thick and leathery in texture, which in the autumn turn to a deep bronze-red or wine color. The flowers are large, pale lilac and very fragrant. The variety is a tall bush of loose, irregular habit and has thin branches and white sweetly fragrant flowers. The wild prototype of this Lilac was recently discovered in northern China, named var *Giraldii* and reached us through V. Lemoine et Fils in 1906. This has mauve flowers which open about the same time as the type.

The next Lilac to open is *S. pubescens*, also native of northern China and introduced in 1882 to the Arnold Arboretum where it flowered for the first time in 1886. This is a free-growing and free-flowering shrub with erect and rather slender stems, small hairy leaves and large clusters of pale lilac, fragrant, long-tubed, rather small flowers with dark violet anthers; it is one of the most beautiful of all Lilacs. These three Chinese species are the heralds of Lilacdom. In rapid succession they are followed by the numerous progeny of the Common Lilac.

THE PERSIAN

After the Common Lilac has finished flowering, or nearly so, the Persian Lilac (*S. persica*), with huge clusters of small fragrant flowers which weigh down the slender branches, assumes the throne. This lovely Lilac was cultivated as early as the middle of the 17th Century but it is now all too seldom seen in gardens. In cultivation it is a broad and shapely bush of medium height with small leaves and is extraordinarily floriferous. The type has pale rosy-purple flowers, and so, too, has the form *laciniata* with deeply incised leaves; there is also a white-flowered variety (*alba*).

Closely related to the Persian Lilac is *S. pinnatifolia*, a newcomer which I had the pleasure of discovering on the borders of China and Thibet and of introducing to cultivation in 1904. This species is remarkable in having pinnately divided leaves and in this character is distinct from all others. It has small fetid white or pink flowers borne in pyramidate clusters; but thus far, under cultivation, it has not flowered freely and unless it improves with age it will be considered a curiosity only.

Another new species I discovered is *S. Julianae*, a broad shrub scarcely exceeding six feet in height but twice that in diameter, with twiggy branches and small hairy leaves. Its rather small clusters are very freely produced, and the flowers are fragrant and have violet colored anthers. It differs from other Lilacs in having the stalks of the inflorescence and of the individual flowers and also the outer surface of the corolla-tube a deep purple color; the inner surface of the corolla is white, so as the flowers open the inflorescence is purple and white in pleasing contrast. It flowers toward the end of June.

FROM THIBET

A late-flowering species is *S. tomentella*. I saw this plant in flower for the first time on July 9, 1908, on the frontiers of eastern Thibet at an altitude of 9,000 feet and thought then that I had never seen so handsome a species of Lilac. It had broad, foot-high panicles of pink to rosy lilac flowers; on other bushes they were nearly white. The plants were from eight to fifteen feet high, much-branched yet compact in habit, and the wealth of flower clusters made them conspicuous from afar. The leaves, oblong, lance-shaped or rather broader, are from four to six inches long and more or less hairy on the underside. In 1904 I had collected in the same locality seeds of this Lilac and very successfully introduced it into cultivation.

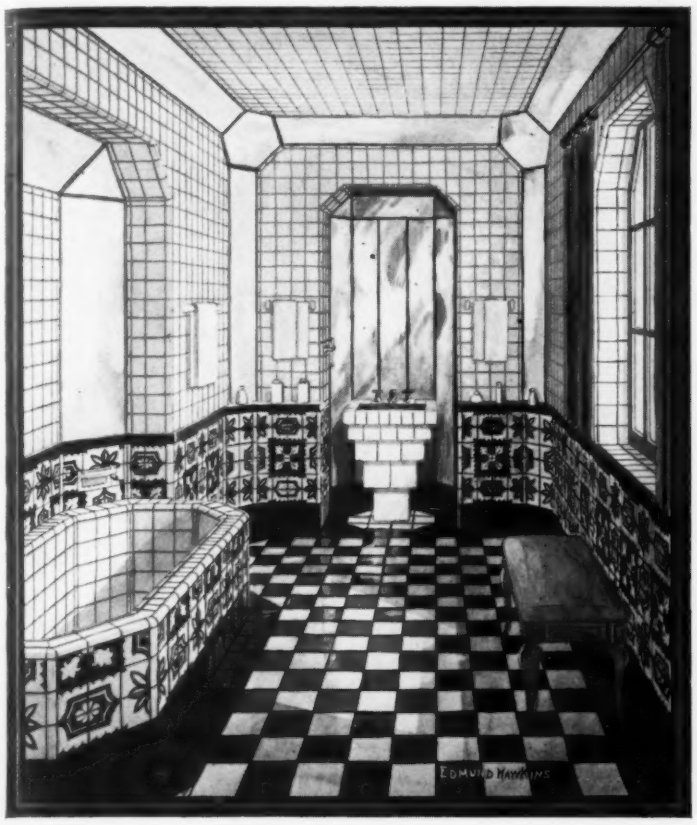
Of the late-flowering Lilacs the best known and perhaps the hardiest is *S. villosa*, native of northern China, introduced into the Arnold Arboretum in 1882. It is a large shrub of excellent habit with erect, rigid branches and oblong, lance-shaped, rather pale green leaves. The flowers are rose-colored, pink or nearly white, but have an unpleasant odor. It is, however, a first-rate garden shrub, exceedingly floriferous, very valuable for its hardiness and for its late flowers. Very similar in habit but with bluish purple flowers is the Hungarian Lilac (*S. Josikaea*); though much inferior to its Chinese relative as a garden shrub it has proved valuable as a parent.

The Himalayan Lilac (*S. emodi*) is among the last of the true Lilacs to flower but is less hardy than any other. It is a large bush or bushy tree, occasionally eighteen feet tall, with oblong-pointed leaves, light yellow-green above, silvery and hairy below, and bears long, narrow clusters of white fragrant flowers.

In 1928, the last of the true Lilacs to flower in the Arnold Arboretum was *S. Sweginzowii*, a new-comer from northwestern China. This is a shrub of erect habit with rather slender dark red branches and twiggy branchlets, dull, dark green, sharp-

(*Continued on page* 186)

A Bathroom in CASA IRISADA, *"Home of the Rainbow." Send for your copy of the brochure, on the press, which tells the colorful story of this charming home.*



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Kraftile is the *high fired* faience tile, with *remarkable strength and durability*.

It is made by an exclusive monolithic process. Its enamel is not a veneer, but is fused inseparably with the hard-burned clay body. Kraftile is proof against cracking, crazing, fading, heat, cold and wear.

In plain shades and decorative designs. For exterior and interior walls and floors; for kitchens, sunrooms, bathrooms, halls, stairs, arches, pools, courts and plunges.

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both respond to this new luxurious wall treatment

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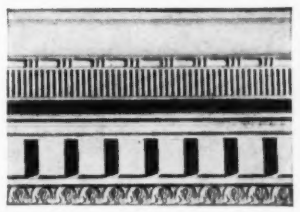
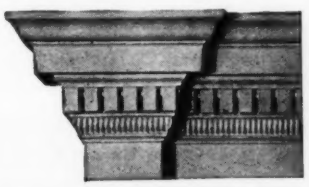
This new style decrees the use of decorated wood moulding for cornices, wall panels, door heads, chair rails, etc. It has long been the fashion in the most expensive homes . . . homes that could afford to ignore the all but prohibitive cost of hand carved mouldings. And now, with the introduction of Driwood Period Mouldings in Ornamented Wood, this fashion is made available for the first time to small homes, larger homes, apartments, etc.



Above: Close-up of Driwood Cornice; below, of Driwood Door head used in interior shown above.



Driwood Period Mouldings reproduce—and reproduce in wood—the depth and beauty of hand carving at a price which even the small home can afford. Any carpenter can install these mouldings, whether in a new home or a remodeled interior; whether for a single room or throughout an entire home.

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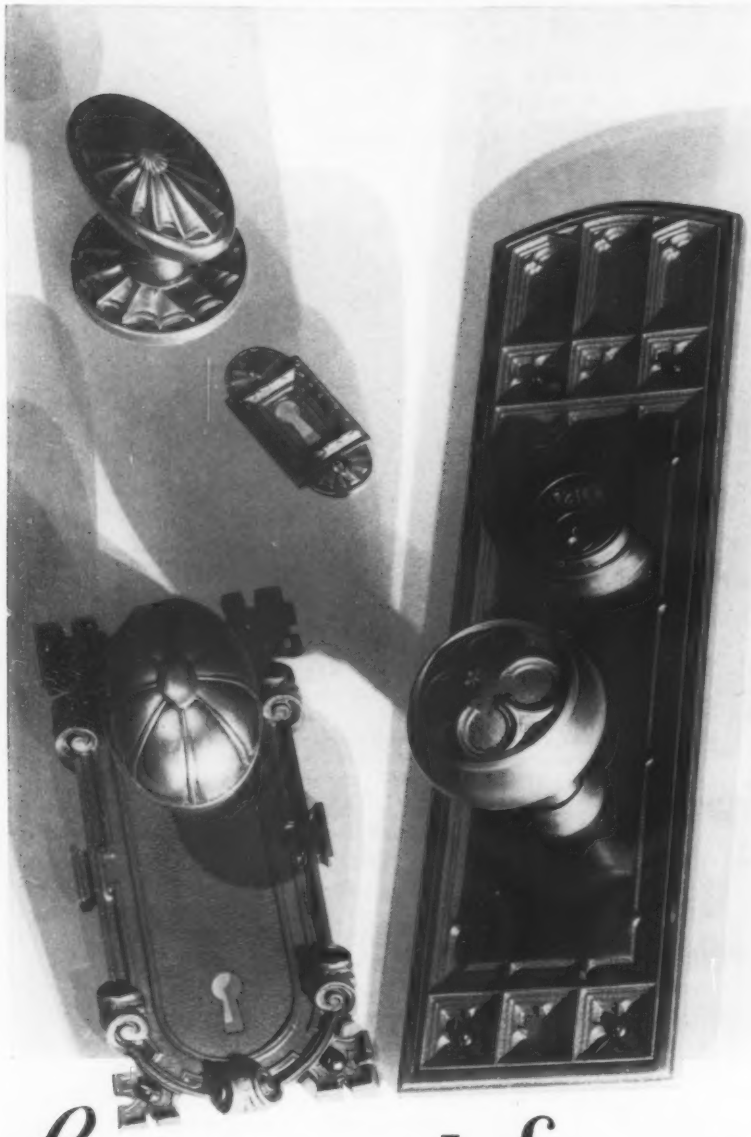

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LILACS WILD AND OTHERWISE

(*Continued from page* 182)

pointed leaves and long narrow clusters of delicately fragrant blossoms. The flowers, each about half an inch long, are flesh-colored in bud and nearly white when fully open.

The Tree Lilacs, of which there are three, all native of northeastern Asia, differ from the true Lilacs in having a short corolla tube and protruded stamens. They are small trees with broad, much-branched clusters of white flowers of unpleasant odor. They blossom when the flowers of the latest of the true Lilacs are fading. The first of these Tree Lilacs to bloom is *S. amurensis*, from the Amur region of northeastern Asia. This is a bushy tree with dark green leaves and flat, spreading and slightly drooping clusters of ivory-white flowers. The next to open its flowers is *S. pekinensis*, a native of northern China, as its name suggests. It is a large bushy tree from twenty-five to thirty feet high and as much through the crown. The branches are more or less pendent at the ends and are clothed with lustrous reddish brown bark which separates into thin layers like that of certain Birch trees. The pointed leaves are long and narrow, hang gracefully and are surmounted by half-drooping flower clusters which are flat and unsymmetrical and smaller than those of the other two of this group.

LATE FLOWERING

The last to flower is *S. amurensis japonica*, best known of the Tree Lilacs. This is common in the forests of central Japan and increasingly so northward and throughout Hokkaido. At its best it is a round-topped tree from thirty to forty feet tall with a clean, stout trunk covered with smooth, lustrous bark like that of a Cherry tree. Leaves are large and flowers are borne in erect clusters.

The Common Lilac is native of the mountains of Bulgaria and was sent from Constantinople to Vienna about 1560. From there it soon reached western Europe and was cultivated in London by Gerarde in 1597. It is not known when, or by whom, this Lilac was introduced into North America, but Washington wrote about it in his diary and planted it at Mt. Vernon where his plants or their descendants are growing to this day.

During the last sixty years horticulturists, especially those of France, have paid great attention to the Common Lilac and the result has been a plethora of beautiful shrubs. In fact, virtually all the plants known in a general way as Lilacs have been derived from *S. vulgaris*.

As already mentioned, the ordinary colored and white forms of the Common Lilac will withstand considerable hardship and abuse, but their progeny demand good soil to give the best results. A well-drained, rich, loamy soil suits them best and if it contains a certain amount of lime so much the better. Full exposure to the sun and air is necessary and their beauty is displayed to best advantage when the plants are allowed a sufficiency of space in which to develop.

A couple of decades ago it was customary to propagate Lilacs by grafting them on understocks of the Common Lilac, but this pernicious practice has met with the opprobrium it merits and today any dealer selling plants so propagated deserves to be ostracized. It is the nature of most Lilacs, and of the Common Lilac in particular, to sucker freely and this alone demonstrates the necessity of their being on their own roots. If the plants get unshapely or too large, own-root Lilacs may be cut to the ground with advantage for they will spring up and soon make shapely bushes again. Cuttings three to four inches long of green wood taken in early June, or of thin but firm half-ripened wood taken from mid-July to early August, and inserted in sand on a spent hotbed, or in a frame and kept close, will root in about six weeks and in three years make nice plants; also they may be budded or grafted low on the Common Privet. By this method, although I do not recommend it, saleable plants are produced in two years. But, after all, there is no valid reason for propagating Lilacs other than by cuttings, for by this means the particular variety is on its own roots and the advantage to the garden lover is obvious.

In the Arnold Arboretum about two hundred named varieties of the Common Lilac are cultivated. In Highland Park, Rochester, New York, where great attention has been given to these plants, there is the most complete collection of the varieties of the Common Lilac to be found on this continent.

If the best only be desired no great number is necessary, for within the limits of a couple of dozen the best and most desirable kinds of the Common Lilac may be had. In recent years many of the seedlings raised, named and sold by nurserymen show no improvement on the older varieties. The beauty limit appears to have been reached and it is evident that no great additional improvement can now be expected from seedlings of the Common Lilac. But granted that two dozen will include all that is best, the selection is onerous and difficult since individual taste is all-important. Some people do not like the double-flowered sorts and others have preferences for certain shades of color. I am without prejudice or bias in these matters and of the sorts of the Common Lilacs of proven merit I would select the following two dozen:

SINGLE LILACS

Congo: Dark red-purple
Gloire de Moulins: Pink
Justi: Blue
Ludwig Spaeth: Dark red-purple
Macrostachya: Delicate pink turning to white
Mme. F. Morel: Mauve-rose
Marceau: Purple-violet
Maurice Barrès: Azure lilac
Monge: Dark purple-red
Princess Alexandra: White
Réaumur: Dark carmine
Turenne: Purple-violet
Vestale: White, a superb variety in every way
Volcan: Dark red-purple

(*Continued on page* 212)

Recipe for a doorway that's *different!*

McKinney Forged Iron, Tulip Design

Take two happy young folks intent on making their home-of-dreams come true; add the inspiration of an architect or builder. Now to this combination bring the captivating charm of McKinney Hardware — "The Jewelry of the Home"—and presto! There's your doorway . . . interesting . . . individual. Not only is McKinney Hardware for entrance doors, but for interior doors as well. Cupboards, too, and garages and gates, hinge straps, handle sets, etc., in authentic English, Colonial, Spanish and other designs. All marvelously rust-proofed; sturdy and rugged.

Your Builders' Hardware Merchant has McKinney Hardware on display. Ask him about it. It is worth seeing. *McKinney Mfg. Co., Pittsburgh, Pa.*

On the Radio Sunday Afternoon, 4:30 Eastern *Standard* Time, 3:30 Central *Standard* Time. Listen to the McKinney Musicians and hear the McKinney Master Designer tell of the Romance of Forged Iron. Stations WJZ, WBZ, WBZA, WBAL, KDKA, WHAM, WJR, WLW, KYW, KWK, WREN, KSTP.

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Please send me, without obligation, the items which I have checked:
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The Modern Window Screens

Rolscreens
TRADE MARK

—No Spring Re-hanging
—No Fall Storing

A section through guide showing lug in selvedge of screen wire which prevents screen from sagging. A "non-sagging" feature found only in Rolscreens.

Write for illustrated Rolscreen booklet

Rolscreens

—Are a permanent part of the windows
—Roll up and down
—All metal construction

The "old time" screens were a strain on the family ties semi-annually until they were down in the fall or up in the spring. All that is over now. Rolscreens are a part of the windows. At a touch they are up and stored out of sight.

With no unsightly frames and the special non-rust electro-plated "AluminA" wire which allows a clear vision, Rolscreens endow a practical necessity with new beauty. These modern screens are built to last a lifetime and are fully guaranteed.

ROLSCREEN COMPANY
255 Main Street ∴ Pella, Iowa

6 minutes before BREAKFAST

for BEAUTY HEALTH YOUTH!

OUT of bed! Into the belt! Feel the Health Builder's deep massage awaken every capillary to new activity. Your eyes sparkle; your complexion glows, extra weight melts away—your spirits soar with radiant health and vigor.

Just six minutes before breakfast—that's all—to tone the heaviest muscles; to arouse the deep-lying organs; to regulate proper elimination; to *normalize* the figure!

So Pleasant—So Beneficial!

Six minutes in the morning to awaken the body to action; nine minutes at night to refresh you—to banish the day's fatigue; to fit you for sound, restful sleep. Just fifteen minutes a day of pleasurable, effortless exercise—for health, beauty, youth!

And only the Battle Creek Health Builder, the invention of an eminent physician, insures correct massage and manipulation—for it alone is synchronized to the normal nerve impulses. And because the exercise you receive is medically and scientifically correct, fatigue and *nerve-jar* are unknown!

You'll want this FREE book

"Health and Beauty in 15 Minutes a Day"—our new Free book—tells a vitally interesting story. In it you will find the secrets of new health! new beauty! Send for your copy now—TODAY!

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Genuine Engraved Business Cards Open Closed Doors

A glimpse of a dry wall in a garden on the Cape of Good Hope, planted with native wildflowers

ENGLAND'S GARDENS OVERSEAS

(*Continued from page* 121)

is a better digger than a Javanese or Malay; he is more easily trained to be tidy and will water thoroughly and quickly, but he is not very good at striking cuttings; here he is excelled by the Javanese and both of them are miles ahead of the Malay, though all of them will do their best and kindest for the masters who treat them as children, justly and patiently. In the hot countries so much depends on the native gardener that the first step towards making a beauty spot in the wild is to find out quickly how to make best use of the labor at hand.

Soil varies no more nor less overseas than it does in England. That sounds fantastic but it is true. There are gardens that I know, at home, where rock-outcrop, clay pockets, chalk subsoil and sand can be found within the hedge boundaries. Garden soil the world over is made soil, and some is harder to make than others. That is all the difference. I am persuaded that there is no soil anywhere to be found that will not grow something; the genius of the true gardener lies in making a pleasant picture out of what is happiest in his own soil.

There were the "badlands" of Tasmania with soil of rotted granite which one could not even give away. Today those are the high-priced lands which produce the hard, sweet, juicy Apples of commerce. I can still remember the stories told me by the men who first grew Wheat on the waste prairie lands of Canada. Today the bread for a million mouths is made from the product of this land.

Climate is a less amenable matter than soil. In Kenya Colony the residents skate in fur coats and sun helmets, yet they are able to grow most things. One of the loveliest word pictures I have ever heard was of a Kenya garden. It was told me in a medieval cottage in Kent, a lovely, crooked old composition of oak and plaster built by men of the Weald in 1320. Over a great fire of oak logs a woman described her mile-long avenue of Mimosa in Kenya—a mile of feathery golden sprays, a mile of fragrant fountains of gold, looking onto an "Iris hill". At the end of the Mimosa avenue was a tall hill the sides of which she had planted with blue Irises that bloomed in splendor twice each year. A hill of blue at the end of a mile of gold—the picture will stay with me till I die.

The icy blizzards that sweep the Canadian prairies created a difficult problem for garden-makers to solve and until they learned to garden behind tall shelter hedges they met with little success. Such flowering shrubs as Spirea and Hydrangea are magnificently grown in the Dominion. The Canadians make a lovely miracle of their Peonies and they have a wealth of uncollected treasure in the floral species of the Yukon. A fine civic sense is displayed by such front gardens as the ones in Vancouver.

Australia has a parched summer, which means that the succulents enjoy life to the full. Most interesting little wretches, many of them are, with their queer furtive ways of disguising themselves so that they look like pebbles or small animals and then suddenly burst brilliantly into incontinent bloom! There are gardeners who make a specialty of succulents. With infinite pleasure I recall one who gardened on a kopje in the prettiest suburb of Johannesburg and where I puttered happily through a long, hot day among my host's astonishing pets.

But the succulent garden with its Cacti, its Aloes, its diversified Mesembryanthemums, its Stapelias, Opuntias, Agaves, Cereus, Cotyledons, Echeverias and Sedums is not for

(*Continued on page* 190)

Screens don't wear out They *Tear* Out

THE poor mistreated screen door . . . visitors treat it with a shove and slam . . . youngsters stab their fingers at the meshing; flick it open with a kick.

To stand all this abuse the screen doors of your home, as well as the windows, should be covered with a wire cloth that has stood up against the hardest kind of use for years and has proved itself durable, rust-resisting and attractive . . . New York Wire screen cloth.

OPAL is a heavily zinc coated wire screen cloth made from the best hard drawn steel wire, full gauge and perfectly woven. Its protected White Satin finish blends well with any color or type of home.

LIBERTY Golden Bronze is made of hard drawn bronze wire, non-corrosive, strong, resilient, perfectly woven with uniform mesh and straight lines. It has a beautiful rich gold color.

LIBERTY Antique Bronze is made of the same high quality non-corroding, hard drawn bronze wire, full gauge and perfectly woven. It has a beautiful dark rich antique color, making it practically invisible.

OPAL Zinc-coated

Your hardware dealer has New York Wire Cloth See him now

Look for the Minute Man Trade Mark

"The Sure Defense"

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It's a BOHN Porcelain Exterior

Install the electric unit of your choice in a BOHN *refrigerator.*

IT took thousands of hours of consideration and experiment to achieve the unrivaled sweetness which greets the eye today when one opens the doors of a BOHN pure white porcelain-lined refrigerator. And what refreshes the mind reacts pleasantly on the appetite.

Then it dawned on the minds of the makers that it was hardly fair to require people to open a door to be refreshed. Why not provide a definite feeling of security about food preservation by having refrigerators white as the driven snow, *within* and *without*?

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BOHN *is the world's largest manufacturer of all-porcelain refrigerators.*

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....a gallon or a glass of *Orange Juice* ... in a jiffy!

AN important electrical device has been perfected for extracting Orange and Lemon Juice by the gallon or glass—*at home!* It answers *all* questions of service, day—*and night.* Guests call it "The Life of the Party." But, it's just as efficient getting the breakfast orange juice all-set in time for family folks to catch the 8:19.

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The whizzing cone extracts all the Orange or Lemon juice without the usual mussiness and does it so well that family competition to conduct the ceremony becomes intense. And, then there are but two movable parts to clean under the faucet! Presto—and all's ready for the next session! Here's

"the life of the party!"

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My dealer cannot supply me. Money order for $14.95 enclosed for one delivered Sunkist Junior Electric Juice Extractor. (Canada, $19.95.)

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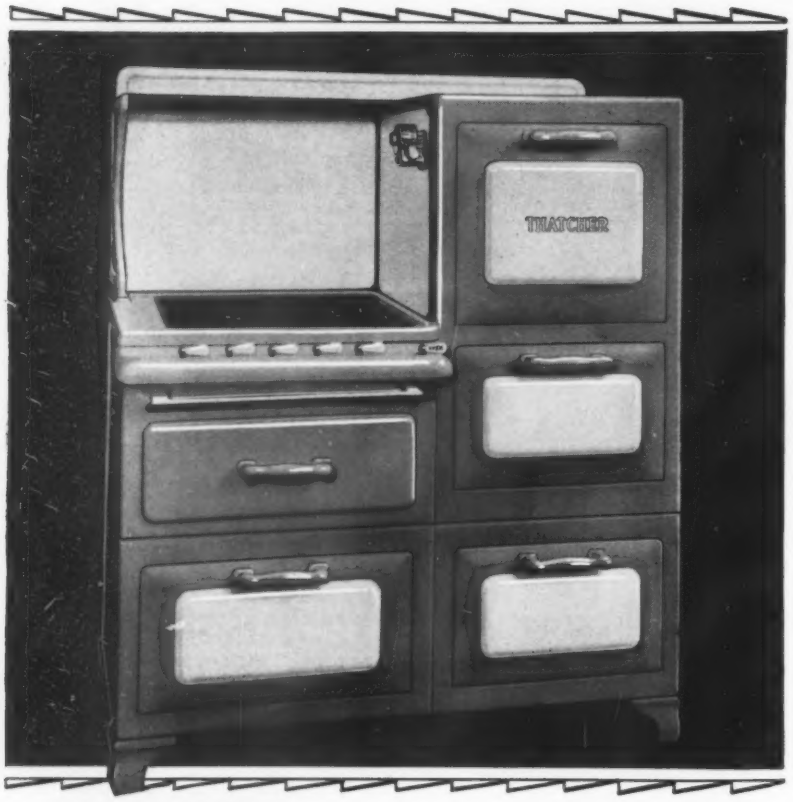
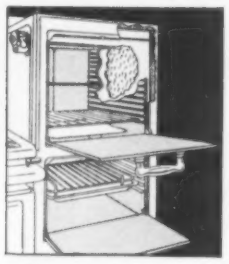
CUTS fuel bills





The spacious ovens of 200 series Thatcher gas ranges are perfectly insulated against heat loss by a dead air chamber, and by a thick lining of mineral wool, as shown in the illustration at the left. Enameled oven linings are instantly removable for cleaning.

THE new Thatcher *insulated oven* Gas Range saves more fuel than you would think possible! Its new oven, lined with mineral wool, prevents heat waste. You can turn off the gas when food is partly cooked and let the trapped heat finish the job without cost to you.

Because heat can't escape from the oven, your kitchen remains cool. The new Thatcher is thus a cool range to cook with. It has many other advanced features, yet its cost is moderate. There are convenient service drawers with divided compartments for storing utensils and non-perishable foods. Think of the steps it saves you!

The new Thatcher is modern in every respect. Smooth, durable, permanent enamel finish that will not crack. Flush doors and tight joints eliminate dirt catching evils of former types. New air mixing valves and burner design effect further fuel economy. Oven thermometer interchangeable with automatic heat regulator.

FREE: Write today for free booklet describing its many outstanding features in detail. THE THATCHER COMPANY, 39-41 St. Francis Street, Newark, N. J. *New York:* 21 West 44th St. *Chicago:* 341 No. Clark St.

The New Insulated Oven Thatcher Gas Range is obtainable with leg or cabinet base. Both models with either right or left hand ovens.

THATCHER

BOILERS · RADIATORS · FURNACES · RANGES

ENGLAND'S GARDENS OVERSEAS

(*Continued from page* 188)

everyone—these are intimates over which the crack-pate pores, lost in the Land of Wonder. Succulent gardens do not catch the emotions or stir the senses as do those other Australian gardens of sand and sun-scorched scrub where the many species of blue-flowered Dampieras flourish, and the golden fountains of Cootamundra, the gaily blossoming shrubs of *Nutsyia floribunda* and *Calythrix flavescens*, the Flowering Gums and the Templetonias abound. Trails of exquisite Kennedya and Hardenbergias are used cleverly over pergolas and arbors, blooming in inexhaustible showers of pink, rose, mauve, blue and violet.

Ask any Australian garden-lover what plant will make him homesick for his arid plains, for the dim blue reaches of Gum-bush and the blazing avenues of scarlet-flowering Eucalyptus leading to the homestead, homesick for the merry face of the little tree-bear, for the clear gong-note of the bell-bird and the rollicking laughter of the Kookooburras at dawn! He will say in a drooping voice, homesick at once, "Boronia"! There is that about the intensely sweet fragrance of the homely little brown and yellow Boronia which takes every Australian by the throat and wrings him with thoughts of home.

Truly, there is something more in this garden-making business than shows on the surface. The men and women who have grown up in the company of certain flowers and associate certain colors and fragrances with the memory of home have had woven into the tissue of their consciousness a sweet influence which will move them all their days.

THE RED GUMS

The fact that Australians are beginning to plant their wonderful Red Gums in avenue formation proves that the instinct of the landscape gardener is awakened. The flowers of Red Gum have pink buds, smooth as coral, each capped with a little disk of pink silk, lined with white. Presently the cap comes off and shows a close pack of pleated scarlet underneath. This soon bursts out into a fluffy fringe of scarlet round a cup of apple green. It is like a jade thimble which wears a filling of red fringe round the brim. Looking closely into the jade thimble one finds it hung with large beads of honey. The flowers grow in panicles or trusses, on wide-set, easy stems. There is nothing stiff or formal about the Flowering Gums; they are startlingly effective in the mass and all grace and flowing beauty in the individual.

There is more actual garden design in New Zealand than in Australia. It is an island country, watered with soft mists, a land of river and mountain where fruits and flowers, shrubs and creepers grow in wildest profusion. Most of our Veronicas come from there and its hills are gay with trailing Clematis. The worst weed in New Zealand is Sweet-briar. The population is very small compared to the sister isles of England and Japan, but the home sense and garden sense are alert. Daffodil and Rose growers in New Zealand are well known to the Northern Hemisphere. The possibilities of Alpine gardening in South Island are such as to make the artificial rock gardener grind his teeth in envy. New Zealanders have long appreciated the possibilities of their flowering shrubs and make gardens of them, with Roses used as they should more often be used, in the shrub form, with carpets of bulbs below. *Rosa Moyesii, pteracantha, rubrifolia* and all the hybrid Musks of Pemberton's famous family are examples of the species and varieties which are best used that way. And they plant avenues of Liquid-ambar in New Zealand!

The gardens of India and of Malaya are gardens of the plains, which means that, in the sense in which a European or a South African uses the words, they are hardly gardens at all, for the climatic conditions are so exacting that the life of flowers is exceedingly short. Matters are different in the hills, but so far as Malaya is concerned there is, as yet, no plantation development.

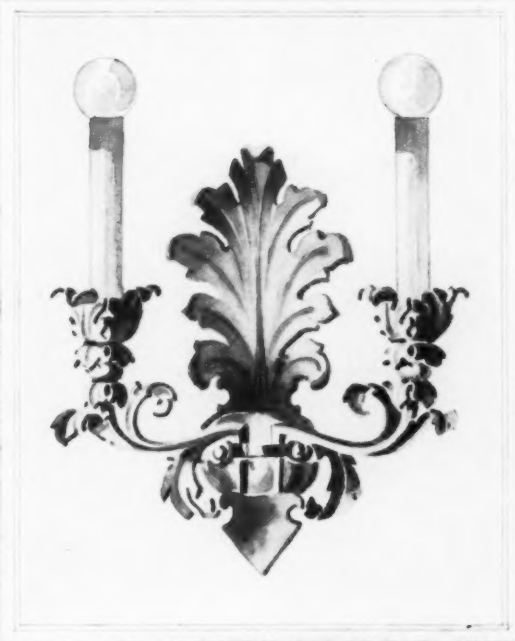
A GARDEN WORLD

On the hills of Kashmir many beautiful spots are to be found. There, all the world is a garden, both cultivated and in the wild. Native trees are lovely beyond compare; the ground is carpeted with Tulips, Muscari, Irises and bulbous plants of every kind. Nature has flung her jewels about in brave disorder; man has but to place them harmoniously in the setting of his home, in the nooks of his rocks, by the sparkling streams and under his shelter hedges and tree-belts. One of the unforgettable memories of India is the blue of the Violets in the frontier gardens where the wives of British soldiers persist in growing them, despite arduous lives spent in the face of constant peril. Violets grow over every rock and wall, in every border, scrambling, carpeting, blue and fragrant.

The gardens of South Africa are the loveliest in all the Empire. Long years ago the Dutch planted avenues of Oak and Camphor, built fine houses and made trim, brave gardens. The lions and Hottentots which were the constant bane of existence have long since passed from Cape Province. One or two of the Dutch settlers' gardens remain. That at Bishopscourt is a good example; it was planted by van Riebeck with Oaks and Almonds, Stone Pines and Chestnuts, and more ephemeral things. Archbishops as a class do not seem much given to gardening, but the wife of the present Archbishop of Capetown has that inner ear which can hear the story of the long-ago gardener in a neglected wilderness. She has modeled a wonderful pleasaunce with water gardens, pergolas, lawns and herbaceous borders under the shade of the old Dutchman's well-loved trees, the seeds for which he imported at great cost of time from his own homeland.

Most of the South African gardens, whether in the well-settled Cape province, or far away on the borders of Basutoland, in the Transvaal, the

(*Continued on page* 212)



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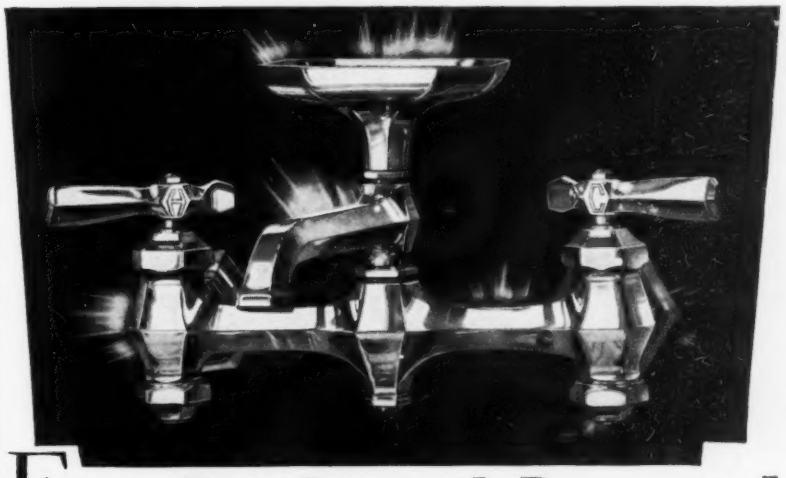

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The American Hardware Corp., Successor
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L. W. Brownell

T. erectum, native of our eastern woods, is a dull, dark red and sometimes effective in masses, though its scent does not encourage close examination

MAY CALLS THE TRILLIUMS

(*Continued from page* 115)

most effective plantings I ever saw was on a shaded bank where large irregular groups of the great white Trillium had been set among Christmas Ferns (*Aspidium acrostichoides*), and all about the bank that little old-fashioned flower, the Star of Bethlehem, had seeded itself, its white stars not competing with the larger Trillium flowers, but gleaming charmingly among the Fern fronds. As the Christmas Fern remains green all winter this bank has no shabby or undressed season, and in its prime the effect of the green and white color scheme is infinitely cool and satisfying.

If a bed for Trilliums is being made in the rock garden or along a north-facing wall, the soil should be taken out to a depth of at least eighteen inches and the excavation filled in with a mixture of good light loam, peat and leaf mold in equal parts. Where such large plantations are being made that this thorough preparation is not possible, at least the ground should be well broken up with a digging fork and a considerable amount of peat and leaf mold incorporated with it. If the natural soil is of a clayey nature the addition of sand and decomposed leaves will greatly help to bring it to a proper consistency.

In planting Trilliums it should be borne in mind that it is in groups and colonies that all the kinds appear to best advantage. A single plant counts for little; not less than six of a kind should be planted, and if you have space and purse for hundreds —or thousands—you will not regret planting them upon such a scale.

(*Continued on page* 198)

From the West comes Trillium sessile californicum, a species with large, fragrant white blossoms nestled in the three shining leaves. It is perfectly hardy

K-V Clothes Closet Fixtures

For Women who care for their Clothes

If your department store or hardware dealer cannot show you, explain to you, and supply you with K-V Clothes Closet Fixtures—the ideal space saving garment carrier—write direct to us for our booklet "The Clothes Closet and the Housewife". You will discover in this device—made in sizes to fit all clothes closets, in new homes and old—a new note in order, convenience and efficiency. Thousands of homes now equipped. Installation easy. Inexpensive. Lasts always. Write today.

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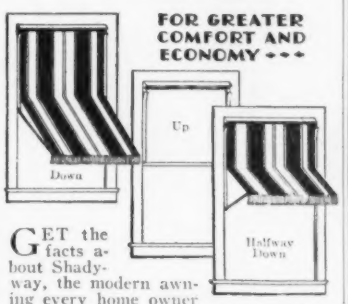
AWNINGS

FOR GREATER COMFORT AND ECONOMY • • •



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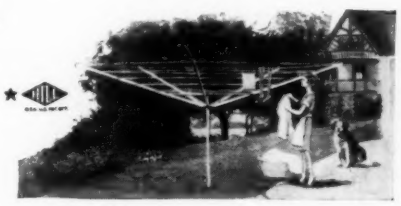

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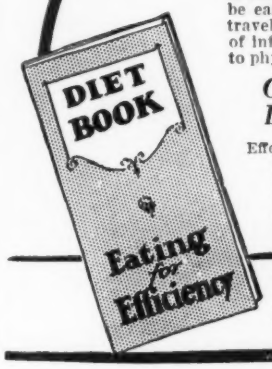

A condensed set of health rules—many of which may be easily followed right in your own home, or while traveling. You will find in this little book a wealth of information about food elements and their relation to physical welfare.

Control Your Weight Without Drugs or Tiresome Exercises

Effective weight control diets, acid and bland diets, laxative and blood-building diets, and diets used in the correction of various chronic maladies.

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FACIAL CARE

If you would remove or prevent wrinkles, double chin, sagging cheeks and other marks of age, you must do more than merely apply fine lotions and creams to your skin. You must go deeper—and build up the **facial muscles** under the skin. For it is upon these that your attractiveness really depends.

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lift sagging facial muscles, remove double chin, clear up the complexion and erase wrinkles and other tell-tale marks of age from the features. If lines are forming under your eyes, if the cheeks are sagging more than they should, or if any defects are robbing you of your youthful charm, you can't begin too soon to practice these helpful exercises. Your face feels wonderfully rejuvenated with the first lesson. You see remarkable improvements in a few weeks' time.

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Fifteen years of successful use. Mail coupon below for valuable free book and testimonials. Learn how beneficial and yet how easy these exercises are. No massages—no straps—no skill required. Just five minutes a day of pleasant exercise.

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"The Roof, It Looks So Lazy, A-lying in the Sun"

So the poet sang, but wasn't he wrong?

Would you call anything "lazy" that protects you and yours from fire, storm and sun for a lifetime? A covering over your head that means added artistic value and needs no repairs—it is hardly fair to term that "lazy."

Yet from one point of view the poet may have been justified, if he were writing of the old "English Thatch" which for centuries roofed the quiet cottages of peaceful people. Today there is available a roofing material made of the most modern and enduring elements—asbestos and cement—which has taken the name of its more fragile predecessor.

Made in soft, enduring colors, with heavy, rough butts which cast deep, delightful shadows on the roof, these are known as—

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AMBLER PENNA.

Oregon gives us T. rivale, a rare little species only three inches tall that likes plenty of humus and moisture. Its flowers are pale lilac or white suffused with deeper color

MAY CALLS THE TRILLIUMS

(*Continued from page* 194)

Autumn is the accepted time for planting Trilliums, but any time after the leaves have died down is entirely satisfactory, for then the plant is at rest. I have had entire success, as well, with spring planting, by ordering the plants very early and receiving them in April, before they have started into growth. In the case of the large-flowered species the tubers should be set deeply—from six to eight inches below the surface of the soil according to size, and those of such little species as *nivale* and *rivale* should be firmly planted at least four inches down. This is extremely important. In dry weather water should be given the Trillium beds, especially during the spring months.

All the species that I shall here enumerate are well worth growing and may be purchased of nurserymen, and I would urge that they be bought rather than collected. Trilliums are among the many lovely wild flowers that are growing scarcer and scarcer year by year owing to the thoughtless depredations of unintelligent flower lovers. If, however, a colony is threatened by a development scheme, or other manifestation of so-called progress, it should certainly be rescued and a home provided for it where it may continue in safety.

Undoubtedly the great white Trillium, *T. grandiflorum,* is the queen of the race. The large three-petalled flowers are snowy white when they first open, but gradually suffuse with color as they fade. The foliage is richly green and ornamental. I hope there are few so unfortunate and poor in experience as not to know this lovely flower. It is not rare in Nature if one can get into districts free from vandal hordes of predatory motorists, but a colony of these "huge

(*Continued on page* 208)

The Pacific Coast ranges are the home of T. ovatum, the western representative of the splendid T. grandiflorum. In Mrs. Wilder's garden near New York it has been established for years

Eliminate the Uncertainty of Gardening

The physical make up of the garden soil is very largely responsible for success in gardening. Almost every soil contains plant food, but too often the elements which should contribute to the growth and health of your plants are quite beyond their reach. Frequently the food is there, but they cannot reach it.

Plants feed by drinking

Their roots only take up food which is presented to them in liquid form. Unless your garden and lawn soil retains moisture to dissolve the fertile elements and make them available to the roots, your plants and shrubs, your perennials and lawns slowly starve.

If you have a good garden which you would like to improve, or a sick garden which you would like to make well, use Peat Moss. Employed abroad for years by leading gardeners, it is now available to gardeners in this country. Peat Moss is a light brown, fluffy substance which has the ability to absorb from eight to ten times its weight in moisture whenever it is given an opportunity.

Peat Moss literally works miracles with garden soils. Mixed with sandy soils, it seizes and holds the valuable moisture which would otherwise seep away, and keeps it available for plant feeding. In heavy soil it provides drainage and ventilation. With Peat Moss you can readily obtain a garden soil of ideal character, and with good soil what cannot be done!

GPM Peat Moss is recommended and used by such expert gardeners as Richardson Wright, Editor of House and Garden; F. F. Rockwell, well known garden writer, and is used in abundance by the nurseries which grow your plants for you. It is not expensive, $4.00 a bale f. o. b. New York and other coastal ports for a 19 to 20 bushel bale of loose Peat Moss. And, bales can be shipped from other inland principal cities at the same or a slightly higher price. Each bale will cover considerably more than 250 square feet of garden with an inch of Peat Moss. Remember, GPM Peat Moss needs no storage space. Exposure to the weather seems to improve it. Many professional gardeners "store" it outdoors.

Order direct from this advertisement. If you'd like to know more about the possibilities of GPM Peat Moss, send an extra dollar for the book, "Gardening With Peat Moss." If it doesn't help you, please return it and we'll gladly refund your dollar. Sample and helpful leaflets free.

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Shirley is a uniform light cadmium with finely formed flowers larger than those of Luteola. Some of them measure four inches across

THE CHARMS OF DAYLILIES

(*Continued from page* 119)

cells. These can be seen individually only with the aid of the microscope and when thus observed they resemble fagots of purest gold. To the unaided eye and under the play of sunlight these bundles have the appearance of sparkling flakes of gold liberally sprinkled over the surface of the flower or imbedded within its tissues.

The ensemble of the elements of color—the underlying yellow and orange pigments, the overcast of fulvous, red or pink elements, the aspect as of glistening flakes of gold, the papillate and velvety surface—produces artistic effects that beggar description and defy adequate representation in colored reproduction of any sort. The flower which at a distance is a blended unit of color becomes with intimate inspection a cosmos in itself. Across the garden it combines with its sister flowers to give a mass of color dominated by the most conspicuous element in its coloring. Close at hand and to the observing and appreciative eye its many aspects of color pique the curiosity, invite thorough inspection and analysis, hold one's interest enthralled, and charm the artistic sense.

For the older types of Daylilies the most complete combination of all the elements of color is realized in the flowers of *H. fulva*, of the type long cultivated, and of *H. aurantiaca*. But wild plants, probably to be included in the species *H. fulva*, recently obtained from Japan and China and grown at The New York Botanical Garden, possess red and pink as well as fulvous colorings.

All of these different types of coloring have been involved in cross-breeding conducted at The New York Botanical Garden. In the hybrid seedlings that have been obtained the two main color systems, the one fundamentally yellow or orange and the other basically red, are broken up into many grades of expression and recombined in an almost endless variation. In a few seedlings, of which the variety Mikado is a striking example, certain aspects of color are intensified beyond that previously known, giving varieties distinctly new to floriculture.

The form and size of flowers rank with color in the appeal to the eye. In most instances the very best Daylilies are those with "full" flowers, that is with broad overlapping petals and sepals. This is partly because such flowers present more color than do flowers with narrow segments. Increase in size in full flowers further augments color. But form, shape and size in the flowers of Daylilies possess charms which are independent of color and deserve consideration on their own merits.

The flowers of all Daylilies are constructed on the same general plan—and this plan is a simple one. Except for the few varieties with double flowers there are in the expanded chalice two whirls of three segments each with all united below into a tubular base. The segments of the two whirls alternate, giving six diverging points spread in the general plan of a six-pointed star.

Protruding from the throat of the open flower are its six stamens with their dangling anthers and the single slender pistil. These are conspicuously extended but do not mask the chalice or obstruct one's view of it. They serve rather as a lattice front to the petals and sepals which together form the floral background. They are, however, the most essential parts of the flower in respect to the important processes of seed reproduction.

In the general character of varieties, very distinct types of flower forms exist, depending on the size and the form of the floral segments and the degree to which they expand and recurve. Broad but short segments that recurve slightly give a bell-like flower. When the sepals and petals are more widely spreading the flower is more saucer-shaped. When the segments are widely expanded and strongly recurving or folded backward there is a flower of curving surfaces and freely flowing lines, as is especially seen in the variety Wau-Bun. With less recurred and somewhat narrow-pointed stiff segments, a star-like flower variety is the result.

But the general framework of a six-pointed star in the flowers of Daylilies really resolves itself into two triangles which may be very different in character. Often the three segments of the outer whirl (the sepals) are more narrow and shorter than the inner three petals and the two whirls may also differ in the degree of spreading so that they stand in different positions in the fully opened flower. They

(*Continued on page* 204)

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MADONNA LILIES

For June Gardens— at Attractive Prices

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Our bulbs are selected from the choicest collection in France—stalks 4 to 5 feet tall, often 10 to 15 magnificent blooms on a single stem.

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Jumbo Size—Extremely large picked bulbs for unusual results (supply limited) 60c each . . . . $6.00 a dozen

Regular Mammoth Bulbs— $3.50 a dozen; $25.00 per hundred

Gorgeous Darwins—Lovely Cottage Tulips, Illustrating "Special" Border Collection Below.

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At These Remarkable Savings

The great Holland bulb growers are ready *Now* to make important price concessions for immediate orders. Add your order to our own large import orders and we can get for you not only the advantage of bed rock prices for highest quality (prices far below those that will obtain next Fall) but we can have your orders packed for you, in Holland, saving you extra packing cost, reducing freight, handling, and import charges to a minimum and guarantee to you the pick of the new crop.—*The biggest and finest bulbs grown in Holland.*

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For July Gardens—at Half Their Real Value

Regal lilies follow the Madonna lilies in their blooming period. From three to six long trumpet-like flowers with throats of canary yellow shading to a pearly white, are borne on stately stems four to five feet tall. They are perfectly hardy and are the most "foolproof" of all lilies provided they are planted in a sunny spot.

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These bulbs sell normally around $75.00 a hundred and higher. By a fortunate arrangement with one of the largest growers anxious for early orders, we are able to offer these magnificent bulbs to you now at these truly remarkable prices—if you order *now !* Bulbs, 5 to 6 inches in circumference, sure to produce 3 to 4 blooms the first season—an extraordinary bargain at these prices:

12 bulbs for	$ 6.00	(regularly $12.00)
25 bulbs for	10.00	(regularly 22.00)
50 bulbs for	18.00	(regularly 40.00)
100 bulbs for	35.00	(regularly 75.00)

Here are the Bulbs and here are the Prices

Eight glorious collections, each a wonderful value—*if you order NOW!*

100 **Single Early Tulips** in 10 named varieties. Bloom in April and early May	$ 5.00
100 **Double Early Tulips** in 10 named varieties. Bloom in April and early May	6.00
100 **Darwin Tulips** in 10 named varieties. Immense flowers on stems 2½ ft. tall in May and June	4.50
100 **Cottage Tulips** in 10 named varieties. The tulips of grandmother's garden, improved. May and June	5.00
100 **Breeder or Art Tulips** in 10 named varieties. In form like Darwins, wonderful shades of Bronze, Buff, Orange, etc. May and June	6.50
100 **Bedding Hyacinths** in 4 colors	12.00
100 Named **Hyacinths,** 2nd size, 4 varieties	18.00
100 **Crocus** in 4 named varieties. 1st size bulbs	4.00

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200 of these Lovely Spring Beauties — 25 each of the following 8 named varieties for only - - - - $6.00

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Schling's "Special" Border Collection

(As pictured above from left to right)

Stately Darwins and Wonderful Breeder or Art Tulips —a glorious symphony of color.

	Doz.	100	1000
Jaune d'Oeuf (Breeder) A lovely golden sunrise color with tints of apricot on outside of petals. Of immense size . .	85c	$6.50	$60.00
Rev. H. Ewbank. (Darwin) A fine clear lavender color. Very large flower of lovely shape	65c	4.50	42.00
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Baronne de la Tonnaye. (Darwin) A beautiful rose-pink, shaded blush-pink at edges. Flowers of great size . . .	65c	4.00	38.00

IMPORT COLLECTION PRICES

1 doz. each of the above 4 varieties (48 bulbs) . . .	$ 2.50
25 each of the above 4 varieties (100 bulbs)	4.75
100 each of the above 4 varieties (400 bulbs)	18.50
1000 each of the above 4 varieties (4,000 bulbs) . . .	175.00

Don't Miss This Extraordinary Offer!

100 DARWIN TULIPS $3.00

Choicest, first size bulbs, sure to bloom. Schling's Special Mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold. A $6.00 value for only $3.00.

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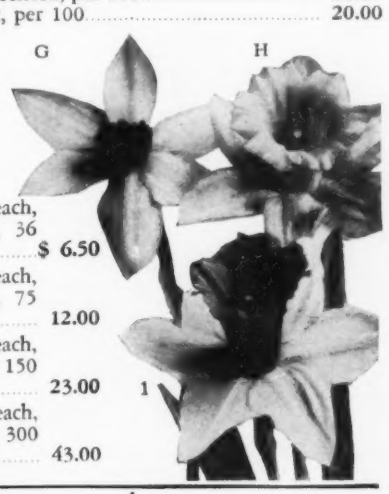
100 Bulbs.....$7.00 1000 Bulbs.....$65.00

3 Magnificent Daffodils

(G) Lucifer, per 100	$ 9.00
(H) King Alfred, per 100	20.00
(I) Giant, per 100	20.00



12 bulbs each, 3 varieties, 36 in all	$ 6.50
25 bulbs each, 3 varieties, 75 in all	12.00
50 bulbs each, 3 varieties, 150 in all	23.00
100 bulbs each, 3 varieties, 300 in all	43.00

No Deposit is required with order. Pay on delivery in September but if you wish a **Cash Discount of 5%** may be deducted from prices if you send check with order.

Caution:—These prices are good on orders received before July 1st—NO LATER.

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NEW YORK

THE CHARMS OF DAYLILIES

(*Continued from page* 202)

may also differ in the rate of movement during the process of opening. One rather extreme example of this is seen in the variety Hippeastrum in which the sepals often stand rather erect after the petals become reflexed, thus giving to the flower an aspect somewhat like that in an Iris blossom that has erect standards and reflexed falls. Thus the three sepals form one whirl in the lines of a triangle and the petals form another with the points of the two alternating and combining to give the six radiating points of the flower as a whole.

Of the various aspects of form in the flowers of Daylilies, probably that of the asymmetry in radial spread of the petals is most conspicuous. As a rule the flowers stand rather rigidly on stiff scapes with the open chalices slightly upturned toward the sky. The six stamens and the pistil of the flower are all upturned with a sweeping graceful curve. When a petal lies on the lower side of a flower and is hence almost parallel with the earth's surface this one petal is less recurving and therefore more protruding than its two sister petals which are above. With the lower petal extending somewhat as a projecting lip, the aspect of the flower is asymmetrical and somewhat like that seen in many Gladioli, only the position is reversed. But when a sepal lies at the under side of the flower the three petals are more nearly alike in the degree of recurving and the rim of the chalice is more nearly regular throughout. Such behavior reminds us that, in their development and behavior, living structures such as flowers are delicately attuned to the most profound forces of the universe. To the eye of even the casual observer the flowers of any Daylily present rather sharply contrasted aspects according to their orientation to the earth and the sky. The asymmetry is very strongly developed in flowers of the Fulvous Daylily, of *H. aurantiaca* and of many varieties, especially those that have large and long petals. It is least conspicuous in flowers with short petals and full flowers, but in these the front or facial aspect of the flowers varies according to the orientation of the petals.

DOUBLE FLOWERED SORTS

In double-flowered varieties there is a multiplication of floral segments. The central core of the flower is extended into a rosette. Several double-flowered varieties have been described. One plant received at The New York Botanical Garden under the name *H. middendorffi* has petals doubly pleated as though a smaller petal were attached along the midvein on the inner face of each petal. Compared with the simple grace of form in the single-flowered Daylilies, the double-flowered forms are rather monstrous. They display more color but lack in pleasing form. But the double-flowered varieties are being used in breeding to determine whether double-flowered sorts of high merit may be developed.

Thus in the flowers of Daylilies the simple basic plan of two whirls of three segments each which are combined to give a six-pointed star is modified in numerous ways that give a wide and pleasing diversity in the forms of flowers. The sister flowers opening together on a plant show different aspects in the form and the position of parts that are correlated with orientation to the earth's surface. For the entire group there is a diversity of form that admits of numerous varieties in each of the main elements of color—yellow, orange and red. Without doubt, breeding will in time lead to the development of further variations or even of entirely new forms of flowers.

In comparison with garden plants in general, the Daylilies are to be classed as having flowers of conspicuous size. For the wild species the smallest flowers are perhaps those of certain strains of *H. dumortieri* and of the new species *H. multiflora*, but even in these the flowers have a spread of at least two inches. A clonal strain of *H. fulva* known as Maculata has flowers with a spread of six inches and these are the largest of any plants of purely wild origin thus far known. Several of the horticultural varieties, of which George Yeld, Yellow Hammer and Hyperion may be mentioned, have flowers of large size.

PROPORTION AND SIZE

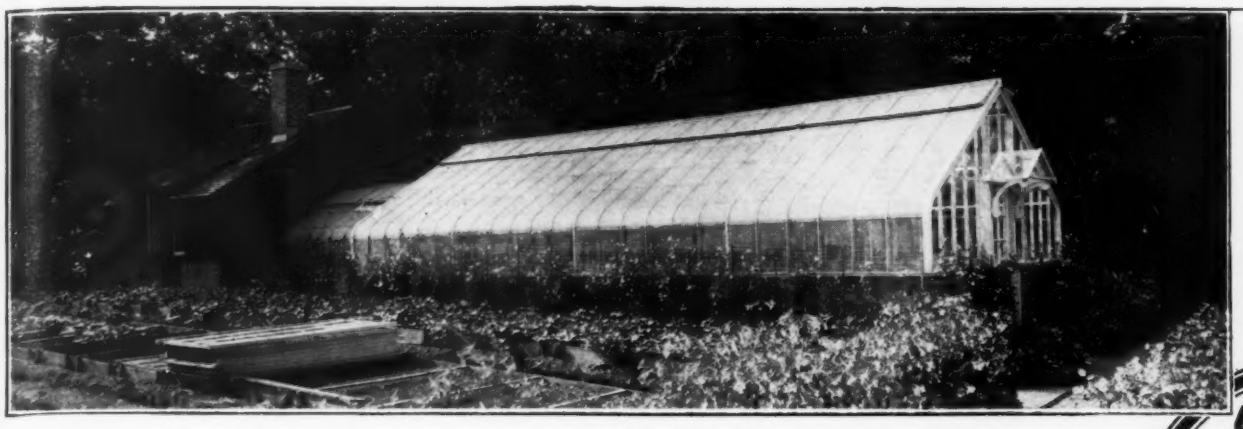
It seems that in the best of Daylilies the size of the flowers and the size of the plant as a whole are rather closely correlated. At least the dwarf species and varieties have the smaller flowers and, as a rule, the largest flowers are produced by varieties of at least medium size and rather robust habits of growth. This seems natural and most conforming to a sense of proportion. But among seedlings grown at The New York Botanical Garden there have been some large plants with small flowers, and also some small plants with flowers of medium or large size. Hence varieties of these proportions may be had for the flower garden if they are desired.

There is an odor of pleasing quality from flowers of certain Daylilies. It is most strong in the species *H. flava* and *H. citrina* and in the varieties Lemon Queen, Flava Major, Golden Bell and Yellow Hammer. The odor is slight or even only faint for the species *H. minor*, *H. dumortieri*, *H. middendorffi*, and *H. thunbergi*, and for numerous varieties of which mention may be made of Luteola, Shirley, Eldorado, Ophir, Gold Dust, Apricot, Gold Imperial, Golden Bell, Calypso, Mikado, Wau-Bun and Vesta. There is no odor—or at least only a faint trace of one—from flowers of *H. aurantiaca*, of *H. fulva* (including the clonal strains and numerous wild plants to be classed with this species), of certain varieties such as Maggie Perry and George Yeld, and of many seedlings having *H. fulva* in their parentage.

In a representative collection of Daylilies, as they are grown in the flower garden, odor is not an outstanding quality. In its strongest development it is not heavy, lasting and widely penetrating, but rather

(*Continued on page* 206)

Where Blossom Time is ···· all the time



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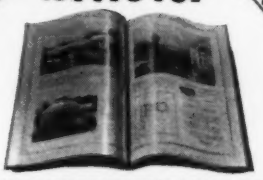

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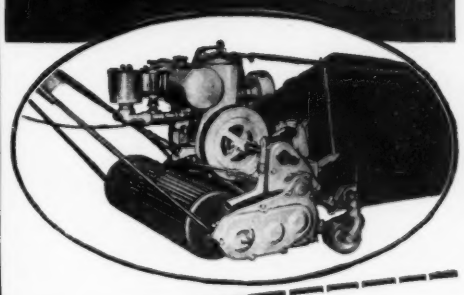

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THE CHARMS OF DAYLILIES

(*Continued from page* 204)

delicate and demanding close acquaintance for appreciation.

In regard to the development above ground, two distinct elements are involved in the habits of growth of Daylilies. There is the mass of foliage and there is the group of flower stems or scapes. Before the scapes appear and after they are removed when blooming has ceased, the foliage stands alone. During the time of flowering it is the flowers that are conspicuous and dominating, but the number of the scapes and their height in reference to the foliage have much to do with the disposition and the effectiveness of the flowers.

The foliage is built chiefly in many curving lines, and the scapes in straight and vertical lines. The two combine in their rather contrasted forms together with the colors of flowers to give the character of the plant as a whole. But there is sufficient diversity in the general character of the foliage and of the scapes to yield numerous varieties on the basis of the habit of growth.

FOLIAGE

In all Daylilies the foliage is a somewhat compact mound of grass-like leaves which arise directly from the crown of the plant at the level of the soil. In some Daylilies the leaves are weakly ascending; in others the leaves are more erect but tend to bend or to break abruptly toward the tip; in a few cases the leaves are chiefly erect to the tips; and in certain varieties the leaves are stiffly recurving in graceful sweeping arcs with the two ranks of a bud facing each other and spreading out in a fan-like but bilateral symmetry. In stature the mass of foliage in species and varieties of Daylilies ranges from a few inches in height, as in *H. nana* and in certain dwarf forms of *H. dumortieri*, to a height of more than three feet, as seen in *H. fulva* and *H. citrina*. The leaves of dwarf forms are, as a rule, more narrow, while those of the most robust types are more broad and coarse.

The colors of the foliage range from pale green, as in *H. fulva*, to a dark green, as seen in *H. citrina*. The foliage with the darker shades of green is usually the more lasting. In all Daylilies the foliage covers the ground occupied by the plant and arises in a rather solid dome. For many varieties the foliage holds form and color well. Many varieties continue to put forth new leaves which make for freshness in appearance. During the latter half of the summer the gardener who is solicitous of the very best appearance of the Daylilies will probably remove the oldest leaves if they show fading colors. But in many varieties this care is not necessary, for the foliage often remains attractive throughout the entire season of growth.

The flower stems or scapes are slender and wand-like. In a few species and varieties (*H. middendorffi*, *H. dumortieri* and Tangerine) they are unbranched, but mostly they are forked or short-branching near the apex or are coarsely and sparsely branching from lower down. In one species (*H. multiflora*) they are abundantly branched above. In a few cases the scapes are shorter or only equal to the foliage in height. In the smaller and the semi-dwarf varieties such as Tangerine, Gold Dust, Apricot and Sovereign the flowers stand above the main bulk of the foliage but more or less below the tips of the longest leaves, yet the flowers are fully exposed and the effect is one of rare harmony. For the more robust forms, *H. fulva*, *H. thunbergi*, *H. citrina*, many varieties such as George Yeld and Yellow Hammer and many seedlings, the flower stems stand from one to three feet above the highest points of the foliage. In some of these the canopy of flowers stands too high above the dome of foliage for a most pleasing and natural relation. A most satisfactory habit of growth is seen in numerous varieties of intermediate size whose flowers stand at a level only slightly above the foliage.

For nearly all of the best varieties of Daylilies the flower scapes are stiffly erect or ascending and require no support in garden culture. In a few of the named varieties, and in many seedlings having *H. fulva* in the parentage, the scapes are somewhat weak and are sometimes bending to the ground or even lying on the ground. In the species *H. multiflora* the slender scapes frequently bend low under the load of the numerous branches, flowers and fruits. Varieties with stiff scapes which stand erect without assistance from the gardener are to be given first rank position in the judgment of worth.

POSITIONING

The general habits of growth and particularly the stature of a Daylily largely determines where it is to be placed in the garden. Dwarf and semi-dwarf varieties will naturally be placed near the front of a border or bed while the taller forms will lift their flowers into view with greater harmony if they are placed more to the rear.

Both the flowers and the foliage contribute to the charm of Daylilies. The richness of color and the grace of form in the flowers rank first in attracting and pleasing the eye and in supplying masses of gay color to the garden. But the foliage augments and supports the beauty of the flowers with a background of green cast in lines of freely flowing curves. The abundance and the compactness of the foliage give mass and solidity to the plant, furnish an ample base for the scapes and their flowers, and provide a self-sufficiency when flowers are not present. Besides these charms there are the attributes of hardiness and ease of culture that commend Daylilies to the gardener by insuring successful culture.

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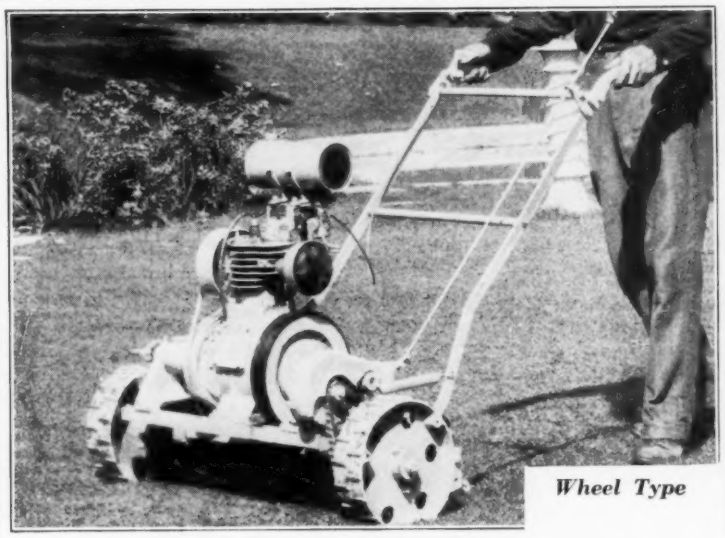

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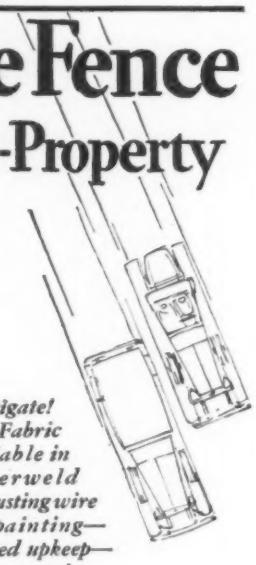

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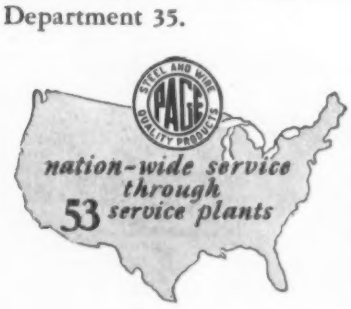

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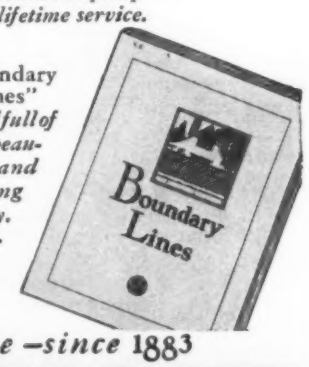

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MAY CALLS THE TRILLIUMS

(*Continued from page* 198)

tripetalled snowy goblets" gleaming softly amidst the young green of the spring wood must ever seem an uncommon sight. Lack of fragrance is the only fault of these flowers. In my garden I have a clump of the rare pink-flowered form of *T. grandiflorum*. It was sent me by a lady in Harrisburg and is one of my most treasured possessions. The flowers upon opening are much the color of a sea shell, but deepen as they age. The range of *Trillium grandiflorum* is wide—from Quebec to North Carolina, and out through the states of Minnesota and Missouri.

In the Far West this species is represented by *T. ovatum* which a good deal resembles it. This is the lovely Wood Lily of the Pacific Coast Ranges. It is often found following a mountain brook or clustered about a spring in some shaded place. It is quite hardy in the neighborhood of New York. A group of it has been established in my garden for many years and they stand the winters with no other covering than the natural one of the fallen leaves. *Trillium ovatum* blooms earlier with me than its eastern prototype. This is the only species native to California except *Trillium sessile californicum*, a curious species with very large fragrant white flowers that have very narrow segments, and rise stemless from their setting of three broad shining leaves. It is a very hardy and vigorous kind which thrives in our eastern gardens, increasing rapidly when once comfortably established. This is a far more attractive plant than *T. sessile*, the type, which according to Gray ranges through Pennsylvania to Minnesota and southwards, where it haunts dampish woods. *T. sessile* has flowers of a curious raw reddish-purple, stemless and with the characteristic narrow segments. It is said to be quite fragrant.

RED FLOWERED SORTS

It cannot be maintained that the red-flowered Trilliums are as attractive as the white or pink-flowered kinds. Indeed, to many they are not attractive at all; their hue is dull and sombre, but planted in close masses with the rich green of their leaves to relieve their uninspiring color they present a certain effectiveness. *T. recurvatum* of the Central West, and *T. erectum*, a common flower in eastern woods, belong to this group. I have seen whole hillsides in Connecticut colored with the flowers of this latter kind. The flower is handsome in its form but has a disagreeable odor. A white form, *T. erectum album*, is much more desirable but it is rather rare and difficult to obtain.

Instead of dominating its trio of rhombic leaves as do most of its kin, *Trillium cernuum*, the Nodding Trillium, hangs its waved and recurved pink flower below them, thus losing something in effectiveness. But it is an attractive enough sort and the nodding flowers are fragrant. Far more lovely, however, and blooming a few days later, is the Painted Trillium, *T. undulatum* (*T. erythrocarpum*) that haunts cool woods from Quebec to Ontario and southwards to the mountains of Georgia. The flowers are carried on a slender stem, the plant growing not more than a foot tall. They are large and upon each white petal are painted stripes of delicate mauve color. Next to *T. grandiflorum* this is the finest of the large-flowered species and it perhaps requires a little more care than *grandiflorum*. It should be given a cool situation in deep soil that is rich in humus and is never quite dry.

A SOUTHERN SPECIES

T. stylosum, the Rose Trillium, so called, is a southern species that is, however, hardy in the neighborhood of New York. Its nodding flowers are a delicate rose-pink, and with me it is the latest of the species to flower.

There remains to be spoken of two quite enchanting little species that are for some reason seldom seen in gardens. These are *T. nivale* and *T. rivale*. The first is found in rich woods from Pennsylvania to Kentucky and westwards to Minnesota and Iowa. It is a tiny edition of *T. grandiflorum* and no more difficult to grow. It is but a few inches tall, its flowers white, and the leaves sometimes mottled with purple. It well deserves its name of Snow Trillium both because of the purity of its petals and the early date of its flowering. This small woodlander seems to prefer rather dry conditions and a peaty soil. Closely related to it is *T. rivale*, that I had from Oregon, a rare little species and very lovely. The flowers are pale lilac or white suffused with deeper color and the whole plant is no more than three inches high. *T. rivale* is said to grow along streams in the Northwest. It is quite hardy, but should be planted deeply or frost is very apt to throw the small tubers out of the ground. It is well worthy a choice position in the rock garden in soil that is rich in humus. It should be very frequently watered in dry weather.

I shall be very glad to tell any one interested in making plantations of Trilliums this fall where the different species of this splendid bulbous perennial may be purchased.

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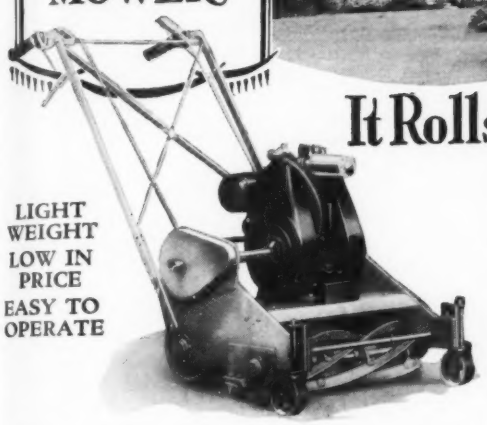

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PRODUCE YOUR OWN ROSES

(*Continued from page* 110)

Rose consist of: The stamens, composed of the "anther" at the end of the "thread" or "filament" (Fig. 17). The anther is the vessel holding the pollen and releasing it, when matured, in the form of a very fine yellow or sometimes whitish dust; each grain of that dust holds a life cell.

The female organs are: The pistil, composed of "styles" or tubes each with a "stigma" or funnel-shaped opening at the outward end. Each of these tubes leads to an ovary in the calyx, and when the pollen cells slide down these tubes to the ovum, fecundation takes place (Fig. 13). The pistil is either "distyled" (Fig. 13, i) each style free (Hybrid Teas and related varieties), or "synstyled" (Fig. 12, c) when the styles are bunched as if glued together and standing out like a column (Polyanthas and Wichuraianas, and in the Rugosas and several wild Roses where the stigmas only show, as in Fig. 14, c).

IDENTIFICATION BY FRUITS

Fruits are often a medium of identification of the predominating blood. Rose fruits are referred to as hips and are of six standard forms: Fig. 18, depressed; Fig. 19, round headed; Fig 20, ovoid; Fig. 21, pear shaped; Fig. 22, funnel shaped; Fig. 23, gourd shaped. When ripe, some hips are orange, some brown and some scarlet to vermilion. They hold from one to fifty seeds.

In Nature's process, the anthers burst and the pollen drops on the stigma; artificial pollination consists in removing the anthers before maturity and bringing in pollen from the variety chosen as the mate. Nature's work is greatly helped by insects, especially bees that shake the pollen off the anthers and carry some to other blooms. Wind is also a factor in pollen distribution; therefore in our work we must guard against these contingencies.

The mechanism of hand pollination is very simple and anyone can do it successfully from the start, the only tools required being a pair of pointed scissors, a pair of tweezers and a pocket lens. Some operators use a camel's hair brush, but I do not.

The first of the work must be done in the early morning, before the selected bud has blown open under the sun warmth which would ripen the pollen very quickly, and the bees soon come to defeat our purpose. However, the more double the Rose is the longer it remains in the bud stage. The time to operate is when the center petals are ready to unfurl.

The first operation is to remove the petals; when this is done, the stamens are cut off with scissors or plucked with tweezers, being very careful that not a single anther remains to cheat the operator. It is well also to inspect the stigmas with a strong lens to make sure that during the operation no pollen has been shed; if yellow dust is noticed, it can be removed with tweezers, or better still washed off with a camel's hair brush dipped in water; if there is much pollen on the stigmas, it is better to discard this bloom and start anew. Once emasculated, the bloom is covered with a hood of paper, preferably translucent (I am using peanut bags held with a clip) for protection against insects and wind that might bring pollen.

While pollen might now be applied, it would not become active until the stigmas are ready to receive it, maybe toward evening or possibly not for two or three days when they show a swollen condition and exude a viscous secretion, which can be ascertained by inspection with a lens.

Early morning is also the time to pick pollen blooms, when they blow open. These are taken indoors in a warm room but away from sun and wind, and when the golden dust begins to show, I brush the stigmas of the prepared bloom with the anthers of the the cut bloom, holding it by the inverted petals. I cut off the sepals (for future indication that the bloom has been pollinized and also to prevent aphides from hiding under them), the paper hood is replaced to remain a week as a protection against rain, and a tag is attached bearing the name of the pollen variety and date. To be successful, hand pollination must be done during clear, warm weather only and in the latitude of Philadelphia not later than July 15th outdoors; otherwise, the seeds might not reach maturity before frost. I generally close my season with a grand hybridization program on the Fourth of July.

As in anything else, we want to proceed methodically. The season opens with the Species or Wild Roses. This wonderful material must not be overlooked, as hybridization of species is the most fascinating pastime and its possibilities are innumerable. Hugonis, Ecae, the various forms and hybrids of Rugosa, Moyesi, Xanthina, Altaica, the Austrian briars, Persian and Harrison's Yellow, Austrian Copper, the American native Roses, Acicularis, Blanda, Carolina, Lucida, Nutkana, etc., all will be a riot of colors in May. One need not have a large collection of species, as they can be used for pollen, and, for such, few blooms may be procured from a public park, arboretum, private collection or other place where the species Rose is featured. This pollen is applied to proved seed-bearing Hybrid Teas.

Few if any Hybrid Teas bloom as early as the species and they will have to be pot plants brought to bloom in a frame or under glass.

HYBRIDIZING THE SPECIES

Species hybridizing is different from crossing horticultural varieties; the results are slower, as it is more difficult to make an impression on the extremely dominant, refractory character of the species. It will take long patient efforts to refine the subject to the point where it will graduate from a wilding to a garden Rose. In the meantime interesting "mongrels" will show at the first generation, some of which will be sterile (like Agnes, the new yellow Rugosa Hybrid). For the first cross, the selection of the mate has no importance beyond being a good progenitor, as its part in the

(*Continued on page* 212)

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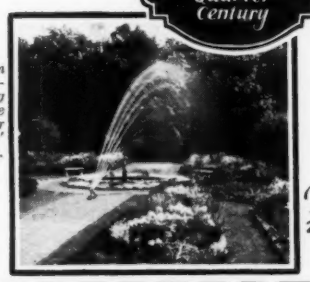

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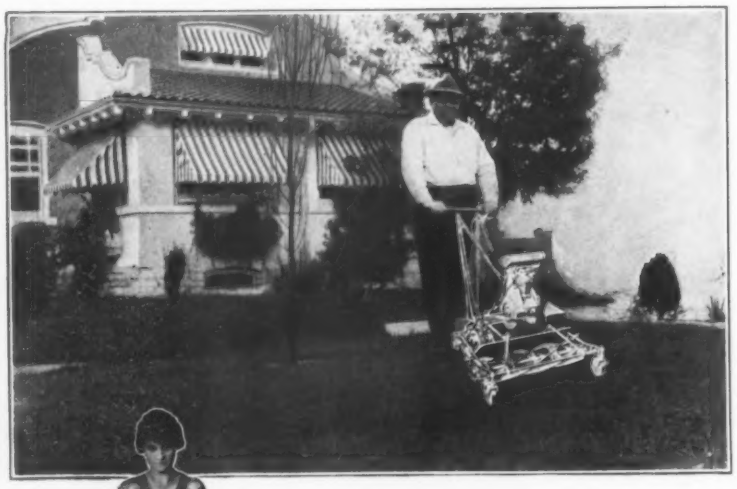

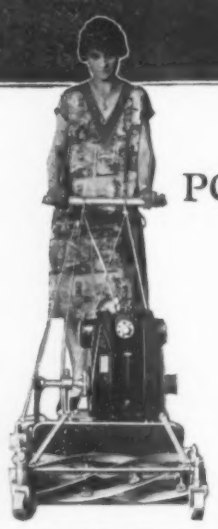

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LILACS WILD AND OTHERWISE

(*Continued from page* 186)

DOUBLE LILACS

Duc de Massa: Clear violet
Edith Cavell: White, buds pale sulphur
Jules Simon: Lilac-mauve
Léon Gambetta: Rosy lilac
Miss Ellen Willmott: White, late
Mme. Antoine Buchner: Carmine-rose
Paul Thirion: Claret-rose
President Viger: Bluish lilac
Thunberg: Deep mauve
Victor Lemoine: Mauve-lilac, late.

Be it understood all these are forms of the Common Lilac and it is not supposed that this selection in its entirety would satisfy every enthusiast.

Apart from the seedling varieties of the Common Lilac there are a number of very beautiful Lilacs of hybrid origin and in the years to come a great development of this favorite shrub may be looked for along these lines. Hybrids are usually more vigorous in growth than species and often vastly more useful as garden plants. Plant-breeding is full of surprises and often parents of indifferent or relatively little garden beauty by judicious mating yield offspring of inestimable value. The Hungarian *S. Josikæa* is perhaps the least beautiful of all known Lilacs, but crossed with the Chinese *S. villosa* it has given rise to a handsome new race known collectively as *S. Henryi* after the originator, Monsieur L. Henry, a gardener at one time attached to the Jardin des Plantes in Paris. The best known and most beautiful of these hybrids is Lutèce, which is a large, compact, fast-growing shrub with foliage resembling that of *S. villosa* and huge, erect clusters of rose-purple flowers. It is one of the latest of all Lilacs to blossom.

The oldest of hybrid Lilacs and one of the best is the Rouen Lilac which appeared in the Botanic Garden at Rouen in 1795. It is a hybrid between the Common and the Persian Lilacs, but through an error as to its origin it was christened *S. chinensis*, a name at once unfortunate and utterly misleading. In gardens it is also known as *S. rothomagensis*. This is one of the most floriferous of all Lilacs and in its slender branches, narrow leaves and small flowers borne in enormous clusters resembles its Persian parent while the color of the flowers shows the influence of the Common Lilac. In addition to the type there is a form *(alba)* with nearly white flowers.

Another interesting French hybrid is *S. hyacinthiflora*, which is a cross between *S. vulgaris* and *S. oblata*. It is a large, vigorous and shapely plant with good foliage and small clusters of small, semi-double, bluish purple, very fragrant flowers. It is less ornamental than many other Lilacs and as a garden plant it is chiefly valuable on account of its earliness to blossom.

ENGLAND'S GARDENS OVERSEAS

(*Continued from page* 190)

Orange Free State or Natal, are made out of happy ignorance and redhot enthusiasm by the men and women who have built their homes there. Everything learned in England has to be unlearned; the intelligence must march keen-edged and alert to learn of the wild every step of the way. "This plant will endure cultivation and this will not; we can go out on the veld and collect these bulbs or those, but certain will sulk and we must learn which. The pests are violent and new to us; the seasons topsy-turvy. We cannot grow Primroses and Tulips unless under special conditions, but Agapanthus and Watsonias, Cannas and Plumbago, Roses, Gerberas and a million other lovelinesses will bloom in our African gardens if we can forget the flowers of the homeland." Thus they speak. They exchange each dear-bought scrap of knowledge as it is learned. They are learning to hybridize Roses for themselves so that those which will preserve their color and texture under the furious sun may pass on their resistant powers to descendants and make a race of reliable sun-loving Roses. They import many plants from England, America, India and Australia. They devour garden books of every clime. They appreciate their wild flowers and with their wealth of natural resources have a good chance of owning some day the matchless gardens of the whole world.

PRODUCE YOUR OWN ROSES

(*Continued from page* 210)

game is only to "crack" the species. When the time comes to breed the next generation, one must be more particular, as the influence of the mate will be more forceful. In my work, I generally select the most prolific and continuous bloomers among the Hybrid Teas regardless of color and fullness of bloom, my main object being to acquire the remontance (blooming more or less continuous). The second generation will show definite hybrid types, some being remontant, and on these remontant types I begin to build the bloom by careful selection of mates.

As to the use of sexes in species hybridizing, I prefer to use the species as pollen parent. Species often resent foreign pollen and many bear seeds with their own pollen only, while their pollen is generally potent on any fertile Hybrid Tea. Then the problem of germination is a vital one; while Hybrid Teas, as a rule, germinate readily, species seeds are slower and some drag along a year or two or even longer.

This article is the first of a series of three by Mr. Nicolas, dealing with Rose hybridization. The second will appear next month.—EDITOR